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**MAURICE RAVEL AND EXOTICISM. A STUDY OF THE
EXOTIC IN THE VOCAL WORKS OF MAURICE RAVEL WITH
SPECIAL REFERENCE TO *L'ENFANT ET LES SORTILEGES*
AND THE *TROIS CHANSONS MADECASSES*.**

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This dissertation is submitted in partial fulfilment of the requirements for the degree of
Master of Music [vocal performance and dissertation] to the University of Cape Town.

Cape Town , May, 1997.

ACKNOWLEDGEMENTS:

Mr. Michael Tuffin, my supervisor, for his valuable guidance and the sharing of his considerable knowledge as well as his library;

The Staff of the following libraries for their generous assistance:

- * W. H. Bell Music Library, South African College of Music;
- * M.J.L. Olivier Library, Boland College of Education;
- " Music Library, University of Stellenbosch;
- * Cookson Music Library, University of Connecticut;
- * Albertus Delport Library, University of Port Elizabeth.

My Creator, for granting me good health to finish this dissertation.

I hereby certify that this dissertation is my own work; that all references are accurately reported and that this dissertation has not been submitted for a degree other than the University of Cape Town.

André Serfontein.

THIS DISSERTATION IS DEDICATED TO:

Virginia Fortescue, of Normandy, France, my musical mentor and friend who instilled in me a love of French Music;

John Ashton Jones of Warminster, England, for his encouragement to pursue vocal studies;

Dr. Richard Mueller of the University of Connecticut who triggered a fascination for the exotic...

PREFACE

The fascination for things exotic or fairytale-like occupied Ravel throughout his entire life. In fact, one can safely assume that these fascinations may have prevented him from forming some sort of mental inertia in those difficult years for him following the First World War. On writing about his *Shéhérazade* triptych, Ravel stated : ... in them, I have succumbed again to the profound fascination which the East has held for me since childhood." That is the purpose of this dissertation : to examine Ravel's handling and incorporation of this fascination into his works for solo voice. Ravel, within the confines of his genius has succeeded magnificently in exploiting the various timbres capable on his chosen instruments; and sought timbres from the instrumentation commissioned from him (as in the case of the *Chansons madécasses*) to assimilate unexplored, exotic colours.

Naturally, since Ravel experienced the tail end of an exotic rage that swept through Europe at the turn of the century, a survey was made of its origins in Europe.

The musical references to *Sharerazade* in Chapter Two correspond to the piano and vocal score published by Dover Publications, while other musical examples in this chapter, from the Sonatina, the String Quartet and the Introduction and Allegro are taken from the Durand Edition, published in 1905, 1906 and 1910 respectively.

*Pierre Bemaç. *The interpretation of French Song*. London: Victor Gollancz, 1976, 241,242.

In the chapter on *L'Enfant et les Sortilèges* where the following is used: 34/2/1 it denotes page/ bar/ beat. The complete orchestral score of the selected scene can be found in Appendix A.

The complete score of the *Chansons madécasses* can be found in Appendix B, (p.78 onwards), but musical examples in this chapter are included at relevant points since the cycle is rather extensive and cross-references occur frequently. These musical examples provide short illustrations. If further illustration of the musical point being made is needed, the reader is directed to the complete example in Appendix B by a figure in square brackets. For example; Mus. ex. 15: "Nahandove" mm 46-48 [to 51].

Ravel remarked in an interview with *De Telegraaf* on March 31, 1931: " Like Debussy and other contemporaries, I have always been particularly fascinated by musical orientalism. . . " and therefore it is hoped that in this dissertation, Ravel's relentless search for clarity of expression, as well as his innate artistic conscience is dutifully exposed, because he created an art of uncommon integrity, lucidity and excellence. As Arbie Orenstein, the noted Ravel scholar claims in his *Ravel Reader* :

. Like any other significant artist, Ravel fashioned his own laws and created his own universe : his Swiss-Basque heritage and Parisian sophistication, his subtle humour, his fascination for travel and exoticism, his interest in animals and children and his keen observations of nature are mirrored in his art, as are the disorientation and tragedy of World War One. Behind all these multifarious threads lies the composer's sovereign conscience and, in the words of Tristan Klingsor : the ironic and tender heart which beats under the velvet vest of Maurice Ravel.**

* Arbie Orenstein. *A Ravel Reader*. New York: O.U.P., 1990, 473.

** Orenstein. *Ravel Reader*, 25.

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" It is lucky that I have managed to write music, because I know perfectly well I should never have been able to do anything else..."

Ravel to Maurice and NeIlly Delage (as reported by Roland-Manuel)

CHAPTER ONE

A SHORT SURVEY OF EXOTICISM IN EUROPE WITH A SPECIAL REFERENCE TO FRANCE.

The East always yielded a strange, hypnotic power over the predominantly Christian Western Europeans, mainly because for them, the story of the world begins in Middle East Asia. The Holy Scriptures frequently mention characters from far away, exotic locations, so the idea of a hinterland beyond the Holy Land was established once Biblical stories became known through oral traditions.

From time immemorial, the East and the West had maintained mutual contacts and exchanges, regardless of the difficulties of communications. After the fall of the Roman Empire in the West, the Christian Church turned in upon itself and European contacts with the East declined - this despite Eastern influences in the Byzantine Empire and despite the Crusades. However, communications were renewed and gained momentum with the economic development of modern Europe. At first, intrigued only by the novelty and exotic quality of eastern art, Europe later saw it as a possible source of its own artistic renewal.'

As long as the oceans of the world were thought to be unnavigable, they acted as barriers to the movement of men over the earth's surface, so that a vast majority of mankind lived in ignorance of conditions in other places. The great breakthrough came with the 15th century voyages into the South-Atlantic and Indian oceans, which brought European ships to the unknown shores of America, the hitherto unknown parts of Africa and eventually, Asia.

European interest in Asia, kindled during the Crusades, developed considerably in the 13th century as the Mongols expanded their conquests and

'Jacques Wilhelm. "Contacts between East and West." in *Lamusse Encyclopaedia of Modern Art* Ed. René Huygie. London : Hamlyn, 1965, 139.

imposed order and relative safety for travellers from the Black Sea to China. Suddenly Asia was open to European missionaries and merchants, the most famous traveller being Marco Polo, whose *Description of the World*² was based on a journey which lasted from 1271 to 1295 and included a sojourn as "service(at the court of Khublai Khan. Genoese merchant colonies were established at Constantinople, Kaffa, Tana and Trebizond from whence the "silk route" was established on a south-westerly road via Tabriz, Samarkand to China. The road ran directly south from Tabriz, via Baghdad to Ormuz.

Ormuz was one of the main entrepôts of the spice trade. Europe, like China, was dependant on the spice-producing regions of south-east Asia for cosmetic, culinary and other related products. As a result, Malacca, on the southern Malaysian coast, became an international port for trade between East and West, the latter being via Ormuz to the Black Sea and Mediterranean. But the roads, opened by the rise of the Mongol Empire were closed by its decline during the mid 14th century. The chief victim was the Chinese silk route, completely disintegrating after the establishment of the isolationist Ming dynasty in 1368. Likewise the spice route were affected as plague, brigandage and hostility towards the Christians erupted with the spread of Islam across the trade routes. The precariousness of the situation forced Europe to turn its attention towards Alexandria and Africa, in its desire to find alternative routes. The discovery of

² *The limes Atlas of World Histor y*. Ed. Geoffry Barraclough. London: Times Books, 1978, 146.

gold in the Niger region of Africa and the perilous trade routes across the Sahara, encouraged the Portuguese, backed by an alliance of Italian finance, to start and work their way down gradually along the West coast of Africa.

Many motives impelled Portugal to look beyond its own remote and impoverished shores: not only hunger for gold, but also shortages of grain and fish; and above all, slaves for its sugar plantations in Madeira and other colonies. They reached the Gold Coast of West Africa in the 1480s, the South-Western (latter-day Angola) shores in 1484 and in 1488 Diaz finally sailed around the Cape of Good Hope. Christopher Columbus's claim that he had reached India via a westerly route, instead of actually landing on the Americas, was eventually ruled out by another expedition led by Dom Vasco da Gama who reached Calicut (India) on 17 May 1498.³

So the events during the closing years of the 15th century opened a new economic future for Europe. With Spain's discovery of the Americas, the Portuguese arrival in India, trade and finance, which before had rarely reached far beyond the continent itself, rapidly extended its horizons to the far corners of the globe. By establishing a Portuguese post at Macao and one in the

³ Between 1405-1433, the Chinese admiral Cheng-Ho made several excursions into the Indian ocean bringing back tributes and exotic goods from Ceylon, Java and East Africa. If the Chinese had persisted, the Portuguese would have found considerable resistance, as the Chinese fleet were far larger. Their maritime enterprises ceased abruptly with Cheng-Ho's death in 1434, so the sea route to the East lay wide open. *71mes Atlas*, 147.

Philippines by the Spanish, these two nations were the principal purveyors of Eastern wares and artefacts to Europe until the end of the 16th century.

Competition soon developed. The English established the East India Company in 1600. In the same year, the Dutch reached Japan and opened a factory there at Hirado in 1609. The French had an unfortunate start but the reorganisation of the French East India Company round 1720 increased the volume of imports to France.⁹

Porcelain of Chinese origins which first came to Europe by sea, was very costly and was soon imitated.⁶ The Thirty Years War, which ended in 1648, curtailed porcelain imports, but from 1665-1670, under Charles II and Louis XIV, an interest in porcelain reappeared. The stabilisation of the Chinese Kingdom under the Manchu emperor Kiang Hsi, also entailed a complete resumption of the porcelain trade and a new wave of Oriental influence swept through Europe.

⁹The French enterprise in China as well as the French East India Company (formed 1664) were unsuccessful and unfit 'MO the French got their Far Eastern imports via Lisbon, London or Amsterdam. However, as early as 1686, Chinese objects were introduced to the French Court by the Siamese Embassy. Peter Philp. *Furniture of the World*. London: Octopus Books, 1974, 10.

⁶Chinese porcelain manufactured during the Ming Dynasty (1368-1644) was imported into Europe. It was used for making headrests, tiles for tables and chairs. When the Dynasty collapsed in 1644, the export of porcelain were disrupted. Hugh Tatt. *Porcelain*. London: Paul Hamlyn, 1962, 44.

^eThe Dutch started imitating as early as 1614 at Rotterdam and 1640 at Nevers, with faïences decorated with Chinese motives. These motives spread through Europe due to the enormous productivity of the Delft company. Jacques Wilhelm. in the *Larousse Modern Art*, 139.

The first furniture was imported from India. Indian craftsman learned from the Dutch, English and Portuguese to make furniture which approximated European forms. They also sent characteristic specimens of their own furniture. Both were eagerly received and European manufactures were soon inspired to try and imitate certain popular Indian techniques, despite their cheapness.⁷

Another technique which had a major impact on European furniture was that of lacquering or japanning.⁸

The painters of the 19th and early 20th centuries were especially drawn to the immediate locations surrounding Christian Europe. Eugene Fromentin wrote

The question amounts to whether the Orient yields to interpretation, to what extent it is open to this and, if to interpret it is not to destroy it . . . The orient is extraordinary . . . It escapes conventions, it overturns the harmonies with which landscape painting has for centuries functioned. I do not talk here of a fictional Orient."⁹

Sir Dudley North writes in his *Considerations upon East India Trade* published in 1701, 10 years after his death : ° The cheapest things are bought in India; as much labour at manufacture may be there for two pence as in England for a shilling . . ." Quoted in Edward Lucie-Smith. *Furniture*. London: Thames and Hudson, 1979, 72.

⁶This vogue was stimulated by the publication of an authoritative technical manual, *A Treatise of Japanning and Varnishing* by John Stalker and George Parker, which came out in 1688. The craze for japanning was significant from a stylistic point of view because Oriental lacquer-workers supplied European furniture craftsmen with a whole new repertoire of exotic and quasi-exotic designs. Painted furniture now flaunted itself as part of a new taste for the fantastic which was to have tremendous consequences for interior design in the course of the succeeding centuries. Lucie-Smith. *Furniture*, 73.

⁹Eugène Fromentin. °Une Année dans le Sahel ". Paris: 1858. 1981 edition, 174-175, 177. Quoted in Mary Anne Stevens, *The Orientalists : Delacroix to Matisse*. London : Royal Academy of Arts, 1984, 15.

Gilles de Van states that these Eastern novelties which gradually intermingled with European art culture or everyday life, eventually found a name in the French language: *exotique*. It appeared for the first time in the 18th century and from about 1845 the word *exotisme* appeared (although the 1st edition of the *Ultra Dictionnaire* does not mention this) and in 1898 a new word was introduced: *exotomanie* which, although clear in its meaning, did not last very long. 10

Latter day French Dictionaries offer the following explanations :

1] DICTIONNAIRE HACHETTE DE LA LANGUE FRANCAISE:"

EXOTISME: n.m.[Latin : *exoticus* Grec : *exOtikos*. "*étrangel*

- a] Caractere de ce qui est exotiques.
- b] Goilt pour les choses exotiques - Du préc.

EXOTIQUE:

- a] [adj]. Qui nest pas originaire du pays dont il est question: etranger
coutumes exotiques.
- b] Qui provient de contrées lointaines et notam. des regions
équatoriales et tropicales.

I°Gilles de Van "*Fin de Siècle* Exoticism and the meaning of the Far Away". In Opera Quartedy XIV/2,77.

"Ed. Francois° Guerard : Hachette 1980

2] LAROUSSE: DICTIONNAIRE DU FRANCAISE CONTEMPORIAN:12

EXOTISME:

n.m. Ensemble des caractères qui différencient ce qui est étranger de ce qui appartient a la civilisation occidentale : *Etre charme par l'exotisme d'un paysage. Un roman plein d'exotisme.*

b] Goat pour ce qui est *exotique*.

EXOTIQUE:

[adj]. Se dit ce qui appartient a un pays étranger et lointain, de ce qui en provient et se distingue par un caractère original: *L'explorateur a décoré sa chambre de souvenirs exotiques. Cette pante exotique dépérit sous nos climats.*

3] DICTIONNAIRE DE LA LANGUE FRANCAISE :13

EXOTIQUE

[adj]. Qui nest pas naturel au pays. Si je ne trouvai point de plantes exotiques et de productions des Indes, je trouvai celles du pays disposées et réunies de manières a produire un effet plus usages et plus agréable, *J.J. Roust HOLIV,11./ Fig. Termes, usages exotiques. H. xvi e s.*

Marchandises exotiques et pérégrines, qui estoyent par les halles du port,

Rab. Pant. IV, 1.

¹²Ed. J. Dubois, R. Lague, G. Niobey, D. Casalis, J. Casalis, H. Meschonnic. Pads: Libraire Larousse, 1966.

¹³Emile Littré. Monte Carlo: Editions du Cap n.d.

EXOTISME:

sm. Caractere de ce qui est exotique, étrange. Ce nom de Sakountala aura effrayé la masse liseuse comme tine menace d'exotisme et d'érudifion, *Asselineau*, *Mélang*. Tires dune petite biblioth. Romanfique, Paris, 1886, p.122. Depuis ce moment la nostalgie des patries inconnues est en alle; un désir d'exotisme la gouveme en tyran: porter des babouches ne suffit plus a son amour de la couleur orientale, F. *Chaulnes*, *Journ. Offic*. 10 juillet 1873, p. 4559, 2e col.

Other terminology associated with the word exotic are : exoticism, orient and orientalism. The orient is generally referred to as those countries situated in the Near and Far East, but could also include the counties of North Africa, the Ottoman Empire, the Holy Land and Syria. ¹⁴

Mary Anne Stevens describes exoticism as : "the artistic explorations of territories and ages in which the free flights of the imagination were possible because they lay outside the restrictive operation of Classical rules:15 "The sensation of exoticism," according to Victor Segalen, "is nothing else but the notion of the different, the perception of the Alien."16

¹⁴Stevens, 15

¹⁵Steyens,15

¹⁶Quoted by Jürgen Maehler, "Esotismo in quanto color locale, *in Esotismo e colore locale nell'opera di Puccini*. Pisa : Giardini, 1983; quoted in de Van .Opera Quarterly.

Gilles de Van offers two definitions : " the need to leave home (re *besoin de dépaysement*) and" a process of knowledge that transforms into a metaphor of desire"¹⁷

This metaphor is basically a desire not only for escape from the drabness of everyday life, but is also related to eroticism, which is exemplified in the *femmes fatales*¹⁸ that graced operatic subject matter in the latter part of the 19th century, when opera was the "musical despoid⁹. The genre of opera was given precedence in official and public estimations over music for the concert hall.

Spontini, who was called "the last pupil of Gluck'²⁰ trod new ground after *La Vestale* and composed *Nurmahal* (or *Das Rosen fest von Caschmir*, his first German Opera in 1822 after Moore's²¹ *Lalla Rookh*.

The oriental vein in French art goes back at least as far as the *Lettres Persanes* (published anonymous in 1721) of Montesquieu and the 'chinoiserie'⁷⁷ of the Enlightenment. It reappears in *Les Orientales* (1829) of Victor Hugo, (a virtuoso collection of poems demonstrating the originality of his control over a wide range

¹²De Van. *Opera Quarterly.*, 77-78.

¹⁵For ex. *Lakmé* (Delibes), *Herodiade* and *Thaïs* (Massenet), *Samson et Willa* (Saint-Saens) etc.

¹⁹Henry Paul Lang. *Music in the Western Civilization* London: J.M. Dent ,1963,923

²²Alfred Einstein. *Music in the Romantic Era*. New York: W.W. Norton,1947, 120.

²¹Thomas Moore (1779-1852). Irish poet, famous for his *Believe me if all those endearing young channes*. *Lelia Rookh* was written in 1798 and published only in 1817. During his exile he wrote another oriental poem - *The Loves of the Angels* (1822)

²²William W. Austin. *Music in the Twentieth Century*. London: J.M. Dent, 1966, 28.

of verse forms) and in Félicien David's *poème-symphonie Le Desert* (1844) as well as his *Latta Rookh* (1862). Bizet's *Les Pêcheurs de Per/es* (1863) and *Djamileh* (based on *Namouna* by Alfred de Musset, written in 1872), as well as Meyerbeer's *L'Africaine* (1865) continued the tradition, which combined with the wave of Wagnerian enthusiasm found in Reyer's *Salammbô* (based on Gustave Flaubert's historic novel of 1862), finally took a new lease of life in Debussy's *Pagodes*, the 'chinoiserie'²³ of Ravel, Florent Schmitt's ballet, *Tragedie de Salome* (1912) and Albert Roussel's opera-ballet, *Padmâvati* in 1918.

While opera dominated French musical life in the second half of the 19th century, a group of composers which attacked the undisputed reign of Grand Opera, was formed. Concerts directed by Jules Etienne Pasdeloup (1819-1887) greatly aided the emergence of this school and acquainted the public with works of Berlioz, Wagner and the German classicists.

²³Vladimir Jankélévitch. *Ravel*. London : John Calder, 1959, 132. Although Jankélévitch does not mention any particular work, he obviously refers to, for instance, *L'aidronneffe*, *Impératrice des Pagodes* from *Ma Mere / Oye*.

The foundation of the *Societe Nationale de Musique* ²⁴ in 1871 after the debacle of the Franco-Prussian War finally made it possible for the new generation French composers to present their works to the public. ²⁵

French music since 1871 has been of great importance historically. Berlioz and Liszt, striving for the "music of the future" ²⁶ subconsciously opened up avenues (which they themselves never penetrated), for colouristic experiments exploited by Russian composers who, in turn, when their music became known in France, played a large part in determining the development of Debussy, Dukas, Schmitt and Maurice Ravel.

²⁴Romain Bussine was elected president, Camille Saint-Saëns vice-president and Alexis de Castillon, secretary. Their main aims were : " to favour the production and diffusion of all serious musical works, published or unpublished, by French composers; and to encourage and to bring to light, so far as in its power, all musical experiments, whatever their form may be, provided they reveal high and artistic ambitions on the part of the composer...." Cesar Franck's Trio was the first work presented by the society at the Salle Pleyel on November 17th, 1871. James Harding. *Saint-Saëns and his circle*. London: Chapman and Hall, 1965, 109-110.

²⁶In 1898 they organised a concert of Ravel's works and it was at one of their concerts at the Schola Cantorum on March 5th 1904 that the first performance of his Quartet in F was given. Alan Kendall. *The tender tyrant. Nadia Boulanger*. London: Macdonald and Jane's, 1976, 89.

²⁶Cooper. *French Music*, 5.

²²These composers focussed on the Orthodox Church and the East for inspiration instead of drawing from Central or Western European traditions.

CHAPTER TWO

BIRD'S EYE VIEW OF EXOTIC ELEMENTS IN RAVEL'S *MeLODIES*

Orientalism as a means of expression had been a feature in Ravel's musical life from his early days, and in the following discursive overview of applicable Ravers *melodies*, it can be seen that orientalism found a particular place. The *melodies* was a genre that appealed to Ravel throughout his creative life and he was fortunate in finding his own, unique style in his first attempt, *Ballade de la reine mode d'aimer* ²⁸, when he was barely twenty years old.

Ravel was particularly attracted to the "country love" atmosphere and set the song mostly in the Dorian mode, as well as the concluding reference to the "small bells of Thule". The ballad's tonal ambience, echoing with bells²⁹ is discreetly oriental in its juxtaposition to the piano's upper and lower middle registers, coupled with the curious use of octaves, which suggests that, as a teenager, Ravel had heard the famous Balinese orchestras which had also charmed Debussy at the 1889 Paris World Fairs°

All the *melodies* up to 1898, *Ballade* (ca 1893), *Un grand sommeil noir* (1895), *Sainte* (1895) and *Si mome* (1898) showed a marked influence from Satie, Wine

²⁸On a poem by the Belgian author, Roland de Mares [1874-1955], which first appeared in a collection *Afiettes douloureuses* [1892] and was entitled "Complainte de la Reine de Boheme." Orenstein. *Ravel Reader*, 131, 139.

²⁹ Ravel had a life-long fascination for bells, clocks and chimes and when implemented often highlight the subtext for example in his *Entre cloches* (for two pianos) and the obsessive tolling Redal point found in *Le Gibet*.

³⁰Jean-Michel Nectoux. *Sleevenotes to Ravel's Melodies*. EMI Records. 1984.

Chanson du Rouet (1898) is reminiscent of Duparc's *L' Invitation au voyage* (with its broken chords in the accompaniment) and the music of Chausson for its lyric climate and rich harmonies.³¹

For the vast orchestral triptych *Shehérazade*³² (1903), set to poems by Tristan Klingsor³³, Ravel was initially not only attracted to the oriental lure of Klingsor's collection, but also to its subtle free verse, and its vivid pictorial imagery.³⁴ In adapting Klingsor's poems, Ravel was primarily concerned with transforming the rhythmic subtleties of free verse into melody, a direction he would pursue in the *Histoires naturelles* and his first opera, *L'Heure espagnole*. This cycle therefore, confirms the transition from a psalmodic vocal style of the earlier *melodies* to a more lyrical narrative style based on natural speech rhythms³⁵

Shehérazade gradually decreases in intensity, from the rich voluptuousness of *Asie* (dedicated to Jeane [sic] Hatto) through the gentle lyricism of *La Flûte*

³¹ Jean-Michel Nectoux.

³²The first performance was given by Jane Hatto, Alfred Cortot conducting on May 17, 1904 in Pads.

³³Pseudonym of Arthur Justin Leon Leclerc (1874-1966), French poet, painter, art critic and composer. In discussing the *fin de siècle in France*, he observed that "the orient is in the air, through Bakst, Rimsky-Korsakov and Doctor Mardus, who translated the *Thousand and One Nights*." In 1903, Klingsor completed a collection of one hundred poems entitled *Shehérazade*. The title was taken from Rimsky-Korsakov's orchestral suite. The collection centres around the Orient and its kaleidoscopic lure. *Maurice Ravel. Songs from 1896-1914*. Ed. Arbie Orenstein. New York: Dover Publications, 1990, xii.

³⁴Nectoux calls it "music for an imaginary film". Nectoux, 4

³⁵The text is set syllabically, often *quasi recitative* underpinned by orchestral motives. This may account for Ravel's acknowledgement of Debussy's "spiritual influence. However, the vocal line in *PeHaas et Mafisande* is generally closer to the recitative style. Orenstein. *Ravel: Man and Musician*, 157.

enchantée (dedicated to Madame René de Saint-Marceaux) to the languid sensuousness of *L'Indifférent* (dedicated to Madame Emma Bardac.)

The first poem *Asie*, is long, offering a sweeping panorama of oriental fantasy. The orchestral score is so rich and well developed, that this piece could be defined as a miniature symphonic poem with voice accompaniment. It is built upon two orchestral themes (1/2 oboe solo and 4/1/2 clarinets)³⁶ which reappear in various transformations (36/2 and 31/1). The text is subdivided into various sections separated by brief interludes. For example, the visit to China is portrayed by a rapid tempo change (*allegro*), coupled with parallel fifths in the horns and parallel seconds in the celesta (20/2) which evokes a dainty oriental picture.

La Flûte enchantée is an oriental miniature. The flute part is considered so essential to the mood of the song, that it prompted the publication of an arrangement for flute, voice and piano during Ravel's lifetime. Years later Ravel would use the same instrument to evoke the ambience of a late afternoon on an exotic location in the *Chansons madécasses*,

In *L'Indifférent*, the most mysterious song of the triptych, a beautiful lady's longing is expressed for a handsome, but equivocal passer-by. r Like *La Fille*

³⁶

Page- and bar numbers correspond to the Durand miniature score for voice and orchestra.

³⁷Jean-Michel Nectoux assumes that Mme Bardac, to whom the song is dedicated, harboured a fancy for the young Ravel.

enchantée, *L'Indifferent* also concludes with a brief, yet subtly modified reference to its opening theme.

This haunting triptych was Ravel's second artistic attempt at oriental fantasy, the first being a concert overture *Shehérazade* (1898), first published by Salabert in 1975.

Orenstein ³⁸ states that a simple motive, a simple alteration of neighbouring notes, may not only be found in each of the three songs, but also in the opening of the third movement of the string quartet, the second theme of the first movement of the sonatina, as well as in the Introduction and Allegro :

Mus.ex. 1 Horn motive : "Asie" (4 bars before rehearsal 9)



³⁸Orenstein. *Ravel: Man and Musician*, 157.

Mus. ex. 2 : Flute motive : "La Flûte enchantée" (mm 2 and 3)

Très lent

PIANO

pp

p doux et expressif

très doux

pp

L'ombre est douce et mon maître

pp

Mus. ex.3 : Oboe motive : "L'Indifférent" (mm 3 to 7)

Très lent

CHANT

Très lent

PIANO

pp

pp très expressif

très tendre

ppp

Tes yeux sont

Mus. ex. 4 : Third movement: String Quartet : (mm 10 - 15)

a Tempo
p *très expressif*
pp
pp
p *très express.*

Mus.ex.5 : First movement : Sonatina (mm 13 - 16)

Rall. *a Tempo*
p *en dehors*

Mus. ex. 6 : Introduction and Allegro (4 bars before rehearsal 11)

The musical score is for a vocal ensemble and piano accompaniment. The vocal parts are labeled 'Vous' (Soprano), 'Alto', and 'Velle' (Tenor/Bass). The piano parts are labeled 'Fl.', 'CL.', and 'Harpe'. The harp part includes a 'glissando' marking. The vocal parts include 'arco' and 'pizz.' markings. The score shows four measures of music. A large watermark 'University of Cape Town' is visible across the score.

Professor A. L. Hettich of the voice department at the Conservatoire commissioned Ravel to write a vocal etude for voice students and Ravel complied with a *Vocalise-étude en forme de habanera* for voice and piano (1907). Ravel's vocalisation underpinned by the *habanera-rhythm*, gives the performer ample opportunity for virtuosic display within a limited vocal range.³⁹

His vocalise, with its medium range is best suited to a soprano, mezzo-soprano or *leggiere* tenor voice. However, it does not match the vocal virtuosity of say, the Fire music or that of the Nightingale in *L'Enfant et les sortilèges*. It is only in *L'Enfant* that Ravel's vocal writing approach the virtuoso level of his pianistic writing, but not really comparable with the bravura vocal writing of the 19th century.

Ravel, like so many of his contemporaries, took an active interest in folklore and often recalled the Basque and Spanish songs his mother had sung to him as a child. This interest gratified his taste for exoticism, modal music and especially his love for challenge : he looked upon each of these songs as a musical problem to be solved. Unlike Bartok and Kodály, who virtually collected songs in the field, he harmonized his chosen folk songs with such originality, inventiveness and discreet understanding, that they won him instant success. He won no fewer than four prizes at the Moscow folksong competition in 1910.^{4°}

The *Cinq chansons populaires grecques*, settings of translations by Calvocoressi, were initially composed to accompany a lecture by Pierre Aubry at the *Ecole des Hautes Etudes*, but only two were published in 1906:^{4'} the other three were added for a lecture given by Calvocoressi. Marguerite Bahaïtan gave the first performance of these songs and Ravel was so delighted with her performance, he subsequently set a sixth Greek melody, *Ttipatos*, for her.

⁴⁰Ravel participated on the invitation of Marie Olénine d' Alheim (1869-1970). The organisers of this *Maison du Lied* had three things in mind: firstly, to stimulate public interest in folk melodies; secondly, to increase the repertory of artistically harmonized folk melodies by inviting composers to enter biannual competitions and thirdly, to encourage young singers by giving them the opportunity to perform folk songs before a public in small recital rooms. The competition entailed settings of seven folksongs (Spanish, Russian, Flemish, French, Scottish, Italian and Hebraic.) Ravel's prizes were for the Spanish, French, Italian and Hebraic. (published by the Russian publisher Jurgenson).Orenstein.Songs,xiv The other three namely *écossaise, flamande and russe* remain unpublished. The most interesting of the four published songs is the Hebrew one, *MejetIce main Sohn*, with its Yiddish text. It is more frequently performed than the others, often grouped with Ravel's other two Hebrew settings, the *Deux melodies hébraïques*

^{4'}They were *Quel Galant* and *Chanson des cueilleuses de lentisques*.

Ravel ended his folklore research in 1914 by harmonizing two Hebrew songs for Alvina-Alvi : the ironic *Enigme éternelle* and *Kaddish* with its Aramaic text and one of the masterpieces of Jewish liturgy. The first performance was on June 3, 1914 in Paris at which Ravel accompanied Alvini-Alvi. These songs were orchestrated in 1919 and Madeleine Grey, with Rhené-Baton conducting the Pasdeloup Orchestra, gave the first performance on April 17, 1920.

In 1910 Ravel played over some portions of *Daphnis et Chloe* to Stravinsky which he was writing at the time. They had met through Serge Diaghilev and jointly accepted a commission from him to reorchestrate and adapt part of Mussorgsky's incomplete opera, *Khovanshchina*. They subsequently became close friends. While collaborating in Clarens, Switzerland, during March and April 1913, Stravinsky showed him the manuscript of his most recent ballet, *Le Sacre du Printemps* and he introduced Ravel to the Far East through *Trois poésies de la lyrique japonaise* (written in 1912-13 and first performed on January 14, 1914 at the Salle Erard). Stravinsky explained that the instrumentation of these poems, (to which Ravel took a considerable interest,) was in fact derived from the score of Schoenberg's *Pierrot Lunaire*, which was shown to him by the composer in Berlin. Although not acquainted with Schoenberg's score, Ravel was anxious to explore its colouristic possibilities and soon completed *Soupir*, the first of the *Trois poèmes de Stéphane Mallarmé*,

using the same instrumentation as *Pierrot Lunaire*, namely piccolo, flute, clarinet, bass clarinet, piano and string quartet.⁴²

The *Trois Chansons madecasses* are indeed something special and Ravel transcends the almost inevitable limits imposed by his own, natural refinement. Together with two short *melodies* of this period, *Ronsard 6 son ame* (1924) and *Reyes* (1927), they reflect an extremely concise style dominated by a contrapuntal texture.

In his last vocal work, *Trois chansons de Don Quichotte 6 Dulcinee*, Ravel utilized a more familiar source. With texts by Paul Morand, these *melodies* were intended to be sung by Fyodor Chaliapin in a film made by W. Pabst. Due to illness, Ravel could not deliver the score in time, so the producers asked Jacques Ibert to hastily write the necessary music. So the *Quichotte* songs were thus first performed by Martial Singher in concert on December 1934. Arbie Orenstein concludes:

It is perhaps symbolic that Ravel bade farewell to his art with a homage to the Spain of his fantasy, concluding with an exuberant toast to the joy of living:⁴³

*Je bois 6 la joie !
La joie est le seul but
je vais droit
lorsque bu !*

⁴²The ensemble of *Pierrot Lunaire* calls for only one violin which is the only difference. Orenstein. *Songs*,xiv.

⁴³Orenstein. Rayet *Man and Musician*, 206.

CHAPTER THREE

L'ENFANT ET LES SORTILEGES : ACT ONE SCENE FIVE

Ravel in a letter to the librettist of *L'Enfant et les Sortilèges* asked:

What would you think of the cup and the teapot in old black Wedgewood singing in ragtime? I must confess that the idea of two negroes singing a ragtime at our National Academy of Music fills me with great joy

In replying Colette wrote back

But certainly ragtime! But of course negroes in Wedgewood! What a terrific gust from the music hall to stir up the dust of the Opera!
Go to it . . ."

This was the genesis of the charming scene between the black Wedgewood teapot and the Chinese teacup set to a foxtrot rhythm - the first of Ravel's works where the influence of jazz was evident. ⁴⁵

The jazz-vogue swept through Europe after World War One. As Ton de Leeuw states:

De jazz-golf die na de Eerste Wereldoorlog over Europa ging is niet zonder oorzaak : de reactie op de romantiek, en de expansiedrang van vele jonge expressionisten vonden onverwachte steun van de nieuwe muziek uit Amerika ... de frisse en onbekommerde lineariteit van de oude New Orleans-still dekte wonderschoon de behoefte aan een vrij contrapunt en een helder heterogeen klankbeeld bij de Europeanen ; de spontane musiceervreugde der jazz was juist datgene wat men zocht als reactie op een al te zwaar beladen romantiek."

"Orenstein. *Ravel: Man and Musician*, 188,189.

⁴⁵Later jazz-influences are found in the blues movement of the Sonata for Violin and Piano (1923-1927) and in both piano concertos. (1931) In *L'Enfant* Ravel combines exoticism with jazz, while in the concerti, splashes of exotic phrases occur, for example, in the G-major concerto, the second subject has a Spanish flavour enhanced by the gong. In the scherzo section of the Lefthand concerto, exotic sections alternates with predominantly jazz phrases.

"Ton de Leeuw. *Muziek van de Twintigste Eeu*, Utrecht : A. Oosthoek, 1970, 124.

Prior to World War One, jazz bands were regularly featured in Paris and the young intellectuals were particularly attracted to it.⁴⁷ This penchant for Negro music was already reflected in 1908 in Debussy's *Children's Corner*, (*Goffiwog's Cake Walk*, *Le Petit negre*) and *Minstrels* from the First Book of Preludes.⁴⁸ Erik Satie provided the first use of Ragtime music in a European orchestral score in his ballet, *Parade* (1917), with sets by Pablo Picasso and libretto by Jean Cocteau.⁴⁹

Jazz and jazz-influenced works were often played at the concerts of the *Société Musicale Indépendante* (SMI).⁵⁰ Aaron Copland remarked that "jazz was an

⁴⁷Ravel became a confirmed hermit while he was composing, but he nevertheless enjoyed Parisian nightlife, frequenting amongst other things, the various jazz bars in the city. He told Henry Prunières : "I like jazz much more than Grand Opera." , while he remarked during his lecture for the Rice Institute : "To my mind, the *blues* is one of your great assets, truly American despite earlier contributory influences from Africa and Spain." Quoted in Orenstein. *Ravel Reader*, 15, 47, 280, 449.

⁴⁸Mosco Comer. "Music in the Mainland of Europe : 1918 -1939" in *New Oxford History of Music*, X, 242. Other works with jazz overtones in the decade following WW1 include Poulenc's *Rhapsody Alegre* (1917), his ballet, *Les Biches* (1923) and Darius Milhaud's *La Creation du Monde* (1923) written after a visit to Harlem during his American tour in 1922.

⁴⁹The central episode of the Little American Girl's scene is the *Ragtime du Paquebot* which bears a striking resemblance to Irving Berlin's *That mysterious Rag* composed in 1911. Alan M. Gillmor. *Erik Satie*. Boston: Twayne Publishers, 1988, 205. Ornella Volta discovered that this *Ragtime* by Berlin was first heard by Parisians in 1913 at the Moulin Rouge, thereby clearing a misconception which existed that Satie was influenced by early records imported from the USA. She also cites Debussy's *Children's Corner* as direct inspiration for Satie when composing *Parade*. Robert Odedge. *Satie the Composer* Cambridge: CUP, 1990, 356-57.

⁵⁰The SMI was formed in 1910 with the primary goal to promote contemporary music. This society with its motto *Ars Gallica* was in healthy competition with the *Société Nationale* led by Romain Bussine and Camille Saint-Saëns. Founder members of the SMI included Fair & Louis Albert, André Capra and Florent Schmitt and it was disbanded in the late 1930's. Apart from arranging festivals of the works of contemporary British composers such as Arnold Bax, Cyril Scott and Ralph Vaughan Williams, the *Société* also presented concerts that featured works by American composers, Aaron Copland, Walter Piston and Virgil Thompson. Other contemporaries were not forgotten and music by Honneger, Roussel and Schoenberg, for example was also played. As Vice-President and later President of the SMI, Ravel introduced works by Messiaen, Hindemith, Turina and Ibert amongst others. Orenstein. *Ravel: Man and Musician*, 62, 83.

easy way to be American in musical terms."⁵¹ These concerts was organized by the pianist Jean Wiener and a lot of emphasis was placed on jazz

. *avant garde* works and jazz featured side by side ... In December 1921, Ravel and Roussel attended Wiener's opening concert, which consisted of works by Stravinsky and Milhaud. The programme began with Billy Arnold's jazz group and a moment later, Roussel stormed out of the building. Ravel, on the other hand, was quite delighted with the performance.⁵²

Ravel displayed a distinct affinity for the theatre. He was always planning operas or ballets and although he composed only three works for the stage, namely *L'Heure Espagnole* (1907), the ballet *Daphnis et Chloë* (1909-1912) and the "lyrical fantasy" *L'Enfant et les sortilèges* (1920 - 1925), he left sketches for a ballet *Morgiane*,⁵³ as well as two operas based on Gerhart Hauptman's *La Clothe engloutiem* and Maurice Maeterlinck's *Intérieur*. Early plans for an opera, *Shehërazade* based on Antoine Galland's translation of *Les Mille et Line Nuits* did not materialize and only an overture remains. ⁵⁵

⁵¹Aaron Copland. *Our new Music*. New York : McGraw-Hill, 1941, 200

⁵²Orenstein. *Ravel; Man and Musician*, 83.

⁵³This ballet, on the story of Ali *baba and the Folly Thieves* was commissioned by Ida Godebski. The sketches for the ballet were the last notes to come from Ravel's pen. Orenstein. *Rave/Reader*, 19.

⁵¹The translator and librettist, André-Ferdinand Herold, gives the following description: The scenes which occur in the factory of Henry the Founder were to have been of striking power. Ravel did not envision a small artisan's workshop ; he imagined a huge factory... and he would have utilized the innumerable sound of hammers, saws, files and sirens. A.-F. Heroldt. "Souvenirs". *La Revue Musicale* December 1938, 198 in Orenstein. *Ravel Reader*. 78.

⁵⁵Stuckenschmidt. *Ravel.*, 206.

With the exception of *La Verse* (1920) and *Bolero* (1928), all the other works which eventually found their way into the theatre were adaptations and/or orchestrations of earlier piano works. *Ma Mere Oye* (originally written for piano duet) became a ballet of the same name in 1915 after Ravel added a *Prelude*, *Danse du Rouet* as well as four intermezzos. **The** *Valses nobles et sentimentales* (1912) were orchestrated within fifteen days for the ballet, *Adelaide, ou la langage des fleurs*. The same fate befell *Le Tombeau de Couperin*, (1917) which was orchestrated two years later (with the exception of the Fugue and Toccata) and was used in 1920 for the first time as a ballet for the Swedish Ballet Company.

The postwar years were challenging for Ravel. The death of his beloved mother Marie De'court on January 5 1917 as well as the psychological and physical scars left from his experiences during the war, had a profound effect on him. The void of loneliness he felt after his mother's death was such that no other woman shared his intimate life after her death.⁵⁶ His music too, showed the effect of this great change in character. His revolt against a world that allowed so much suffering, as well as his unsatisfactory adjustment to civilian life created

⁵⁶However, two women were extremely close to him. Ida Godebski, and her husband, Cipka Godebski, became life-long friends of Ravel, while Misia Godebska/Natanson/Edwards/Sert played a special role in Ravel's life. When the jury of the 1905 *Prix de Rome* refused to even accept Ravel's application, Misia was so furious that she persuaded her husband (Alfred Edwards), to publicize the affair in *Le Matin*. Other newspapers took up the story and the *affaire Ravel* (also known as the *Prix de Rome* scandal) was created. It eventually led to the resignation of the Director of the Conservatoire, Theodore Dubois. Gabriel Faure, both Misia and Ravel's teacher, became the new Director of the Paris Conservatoire. Later Ravel dedicated his *La Valse* to Misia. Arthur Gold and Robert Fizdale. *Misia : The life of Misia Sert*. London: Macmillan, 1980, 100 - 101.

a certain harshness in his work (particularly those immediately following the war) which almost completely veiled the tenderness of his real nature, only sporadically showing signs of sensitivity.⁵⁷ One aspect of his personality remained unchanged however - his tenderness relating to children. Roland-Manuel states that Ravel ". . . had never left the green paradise of childhood affections."⁵⁸ told the Godebski children enchanting fairy tales and apparently enjoyed playing with their toys as much as they did. ⁵⁹

Insomnia and the emotional drainage of those dreadful years caused him to work more and more slowly while his creative energy now began to show tell-tale signs of impatience, strain and fatigue, although his remarkably refined taste, brilliant control of material and outstanding technique remained unscathed.^{8°}

Ravel commenced work on *L'Enfant et les sortilèges* together with the sonata for violin and piano in 1920. The history of *L'Enfant* goes back to World War One when the French writer, Colette agreed to write a *divertissement féérique* for the stage. Jacques Rouché, General Director of the Paris Opera at the time suggested a few composers to Colette, to which her reaction was decidedly cool.

Colette continues with the story :

'But,' Rouché said after a pause, 'what if I were to suggest Ravel?'

⁵⁷Madeleine Gross. *Bolero - The life of Maurice Ravel*. New York : Tudor Publishing Company, 1945,185-186.

⁵⁸Quoted in Maurice Ravel, 129.

⁵⁸Ravel was to make Cipa, his blond Polish wife, Ida, and their children Mimi and Jean his foster family. He dedicated the *Ma Mere* /Dye suite to the Godebski children. Mimi Godebski recalled Ravel calling her his "little bride" and when she settled on his lap, he would begin, 'once upon a gine ...' Gold and Fizdale. *Misia*, 103 - 104.

wCamer. *Europe*, 234-235.

My politeness was immediately forgotten in my excitement, and my expressions of hope threw diplomacy to the wind.

But we mustn't forget that it might take a long time,' Rouché added, 'even supposing that Ravel should accept' -⁶¹

A copy of the fairy tale was sent to Ravel who was stationed near Verdun, but it was mislaid. Ravel received a second copy in 1918, but could only get himself to start working during the Spring of 1920.⁶² Worried about the composers silence, Colette wrote to him on January 19, 1919:

Oh! Dear friend, when, oh 'when - the *Divertissement* for my granddaughter?⁶³ Is it true that it's going to be finished 264

Replying from Mégève, a mountainous resort in France's Haute-Savoie region, Ravel reassured Colette

In fact, I am writing already : I am taking notes without writing any ; I am thinking of some modifications; Don't worry: they are not cuts : on the contrary .. "⁶⁵

⁶¹Colette. *Earthly Paradise: An Autobiography*. Ed. By Robert Phelps. Trans. By Hernia Biiffault, Derek Coltman and others. New York: Farrar, Straus and Giroux. 1966, 295. Ravel were introduced to Colette at the salon of Madame de Saint-Marceaux about 1900. Colette frequently wrote about life as she had experienced it, from her childhood in Burgundy to her career as a mime dancer in the music halls of Paris. The enchanting world of animals, particularly cats, is another important motive in her work, and herein lies as important link between the librettist and composer of *L'Enfant et les sortilèges*. Orenstein. *Ravel Reader*, 37. n 26

⁶²In an interview with Jules Méry which was published in the *Petit Monegasque* under the title Opéra de Monte-Carlo, avant-première, *L'Enfant et les sortilèges*", Ravel told Méry : " Colette sent me her libretto when I was still at the front, at Maison-Rouge, near Verdun. But I did not receive it, having changed my section. Then, like so many others, I contracted serious illness, and was discharged in 1917. I began work on it in the spring of 1920. And then I **stopped**. In a word, I stopped working on it; and yet, I didn't stop thinking about it **all** the time. **when** suddenly, last spring, Gunsbourg descended on my home like a bomb: bombs no longer impress me, but Gunsbourg did. 'Your *L'Heure espagnole*" he told me, was a triumph at Monte Carlo. Give me somethingelse quickly!" And that is how it came about that I worked on *L'Enfant et les sortilèges* during the past six months, and finally finished it." Orenstein. *Ravel Reader* 437-438.

Orenstein. *Ravel: Man and Musician*, 1975, 78. This title, as well as two later ones, namely *Divertissement pour ma fille* (to which Ravel remarked : "But I have no daughter") and *Ballet pour ma fille* were rejected in favour of *L' Enfant et les sortilèges* by the time of the production at the Monte Carlo Opera on March 21, 1925. This first performance was conducted by Victor de Sabata. Ravel told an interviewer (André Amoux) that twelve hours after Sabata had recieved the score of *L'Enfant*, he knew it by heart. Orenstein. *Ravel Reader*, 438.

⁶⁴Orenstein, *Ravel: Man and Musician*, 78.

⁵⁵ Dated February 1919, Orenstein. *Raver Man and Musician*, 78.

It is during this time that Ravel requested the foxtrot for the teapot / teacup scene. Colette received these proposals enthusiastically, but it would be five years before she would hear from Ravel again:

The composer and his completed composition emerged out of the shadows, but Ravel did not treat me as a specially privileged person. He gave no willingness to play the score for me, or even extracts from it. He seemed concerned only about the 'miau' duet between the two cats and asked me with a serious air whether I saw any advantage in substituting *Mouain* for *Mouao* or vice versa.⁶⁶

From the outset, Ravel planned to highlight the fantasy element of the libretto by juxtaposing a wide variety of styles ranging from opera, operetta to the music hall. Ravel himself explained that *L'Enfant* was composed in the style of an American operetta.⁶⁷

The opera itself is organized in a simple accretion of brief episodes. Each scene is self-contained with regard to musical content and style, although linked ingeniously". The story concerns a naughty child who is taught compassion by various animals, trees and fairy-tale figures he has mistreated. As in the 18th century *Opéra-Ballet*, dancing accompanied a lot of the action, for example the 'American' waltz, minuet, polka, round and foxtrot.

⁶⁶Stuckenschmidt. *Ravel*, 207.

⁶⁷According to Orenstein, the composer was particularly attracted to "Tea for two" from Vincent Youman's *No No Nannette* with its 'Ravelian harmonies. Orenstein. *Ravel: Man and Musician*, 194.

⁶⁸The dialogue that opens the foxtrot scene is underpinned with the closing motive of the previous scene, repeated six times and the new motives for the fox-trot scene are introduced gradually. Likewise, the scene following is linked by a solo celeste, playing the pseudo-Chinese accompanying motive from the previous scene.

In the La Revue Musicale Henry Prunières explains :

En somme, *L'Enfant et les sortilèges* nous est une forme nouvelle un opéra-ballet comme en écrivaient nos musiciens au XVIII^e siècle. Le chant est toujours ici associé à la danse celle-ci naît de l'action.⁶⁹

The scene between the black Wedgwood teapot and the Chinese teacup opens with one of the most curious dialogues in the operatic repertoire as they talk and sing in a combination of English, French and pseudo-Chinese (Rehearsal letter A). The teapots' ragtime is a pastiche of tin-pan alley, scored for piano, slide trombone, xylophone, woodblock, whip and cheese grater. (Rehearsal letter B). Following the teapots' aria, the cup's aria exploits the pentatonic mode to an accompaniment of parallel fourths in the celesta highlighting its oriental character (Rehearsal letter C). They then dance a foxtrot (Rehearsal letter D) and when the disparate melodies of the teapot and cup are joined, there is an amusing example of learned counterpoint. (Rehearsal letter E).

⁶⁹Henry Prunières. "L'Enfant et les sortilèges A l'Opéra de Monte Carlo: In *La Revue Musicale*. April, 1925, 107 in Johan de Klerk. *Maurice Ravel: 'n Anatitiese studie*. Masters dissertation University of Stellenbosch, 1981, 63.

This arietta resembles either a Chinese "pop" tune from the 1920's or a folk song. However, it is perfectly constructed to match the foxtrot rhythm and Ravel harmonizes it with his customary flair. The melodic line is divided into a 4+4+4+8 phrase structure, with the final 8 bars being subdivided into a 5+3 structure. The initial melodic motive played by the celeste and sung by the mezzo-contralto, is a retrograde of the first four notes of the work.

The scene is set as follows

(Two nasal voices are heard from the floor.)

[A] The Teapot: _____ The Teacup:

"Hos your mug?

"Rotten!"

"...better had. .

"Come on!"

[B] The Teapot : *(in an affected, quasi threatening manner of a boxing champion advancing towards the child)* ⁷¹

"Black and costaud, black and chic,
Black, black, black, jolly-fellow, jolly-fellow, black
I punch Sir,- I punch your nose, I punch,
I knock out you, stupid chose!
Black ,black and thick and vrai beau gosse,
and vrai beau gosse, I boxe you, I boxe you
I marm lad' you..."

[D] The Teacup : *[with a vengeful, golden finger at the child]*

"Keng-ca-fou Mah-jong
Puis-Kong-kong-pranpa
ca-oh-ra, Cas-ka-ra, ha-ra-ki-ri, Sessue Hayakawa
Ha!
Qa-oh-ra toujours lair chi-no-â."

[D] *(They dance a foxtrot)*

[E] The Teapot: _____ The Teacup:

"I boxe you..."

"Ping, pong, ping..."

Ping...

Pong...

Together:

Ah! Kekta fouhtuh d'mon Koaua?" *(They disappear dancing together)*

⁷¹ This and subsequent stage directions is taken from Colette's original libretto.

L'Enfant is a work that illustrates the solistic use of orchestral instruments *par excellence*. Ravel himself explicitly stated that in *L'Enfant* the melody ("le souci melodique") would be given precedence over the orchestra, although "l'orchestre, sans faire si de la virtuosité instrumentale, reste néanmoins au second plan"⁷² It is also the only work of Ravel where the piano is used purely as an orchestral instrument,⁷³ playing in this scene a vamp figuration, supplying the basic rhythmic drive for the fox-trot.

Further exotic effects found in the orchestration for example, are at the commencement of the Teacup's arietta, where Ravel utilizes a *quasi guitarra* effect by implementing *pizzicato* violins and violas. (38/4/1) This effect is repeated in the violoncello's at (40/3/3)⁷⁴ This is also the only scene in the opera in which a cheese grater (*Rape a fromage*)⁷⁵ and a whip (*Fouet*)⁷⁶ is used, albeit sparingly, contributing to the aural colour of this scene.

⁷²Unsigned interview in *Le Gaulois*, March 20, 1925, quoted in de Klerk, 215. In an interview with Calvocoressi, published under the title "M. Ravel Discusses His Own Work" in the *Daily Telegraph* dated July 11, 1931, Ravel told the writer (while discussing his *Bolero*): "In this respect no greater contrast could be imagined than that between the *Bolero* and *L'Enfant et les sortilèges*, in which I freely resort to all manners of orchestral virtuosity. Orenstein. *Ravel Reader*, 478.

⁷³Parallels are found in Scriabin's *Prometheus* (1910), Stravinsky's *Petrouchka* (1912) and Balok's *Dance Suite* (1923)

⁷⁴Although this has no direct link with exoticism, Ravel's writing for the natural harmonics of the Double Bass in the opening bars of the opera, creates an eerie, fairy-tale atmosphere. This implementation must have inspired him when, a few years later, he sought new sounds for the cello to evoke an exotic instrument in the *Chansons madecasses*,

⁷⁵As far as can be determined, this is the first time that a cheese grater is used as an orchestral instrument. (36/ 1 3 and 44/1 and 3), Ravel indicates that the metal bar of the Triangle should be rubbed over the grater to create a scraping sound.

⁷⁶The whip is used to underline the foxtrot rhythm (quick-quick-slow, as named by Victor Sylvester) appearing on the second beat, repeated twice, in mm. 35/1; 37/1; 43/1; and 45/1. Ravel later used this instrument effectively in the opening of his G-major piano concerto.

Another quasi exotic colour is exploited in the fox-trot rhythm where the xylophone, flutes, horns and trumpets play a major seventh/minor second interval creating an almost "out-of-tune" accompaniment (35/4/2 et seq.)⁷⁷

Although a huge orchestra is required for the opera, the texture is clear and lucid with instruments grouped in chamber-like fashion. The economic use of the instruments form a link with other works from this period, namely the sonata for violin and cello (1920-1922), and the *Chansons madécasses* (1925-1926).⁷⁸

Ravel is amazingly imaginative in creating vocal effects throughout this opera.⁷⁹ In this foxtrot scene he uses the falsetto voice of the tenor to comical effect when the melodies of the teapot and teacup are combined in a bitonal episode (42/1/4-46/1/4), it is impossible for the solo trombone, playing the teacup melody, to execute the diminished twelfth interval (40/1/4), so the melody is taken over for the three notes outside its range by a solo clarinet. (45/4/3-46/1/2) Because the melody of the teacup is longer than that of the teapot (20 bars against 15), a few bars remain after they have been sounded simultaneously. These bars are then sung by the voices and when the teacup sings the diminished 12th interval, the top note of this interval is given to the tenors high F in alt (47/1/1), just like the clarinet did in (45/1/4-46/1/1). The solo trombone, playing the teacup's pentatonic melody (42/1/3 et seq.), imitates the voice by

⁷⁷Puccini created a similar effect in *II Tabernero* (1913-1916) imitating an out-of-tune accordion and Stravinsky employs it in *Petruschka*, as well.

⁷⁸A direct link is the similar compositional technique found in the arietta of the Princess with its flute obligato in *L'Enfant and "Il est doux"* from the *Chansons madécasses*.

⁷⁹ici portray cats, frogs and insects, for example.

directions like "vibrer avec la coulisse" and "molto espressivo, portando", given earlier to the mezzo-contralto. This is combined with a solo horn playing the tenor-voice melody.

Ravel also utilizes portamento to create vocal effects. In the majority of instances it is meant to be rather a glissando effect - in the foxtrot scene to establish the "exotic" jazz style for the tenor in (36/3/4). Likewise glissandi effects are given to the harp, mainly to add colouristic support to the mezzo contralto glissandi's in (40/4/2) and (46/4/4).⁸⁰ Other quasi glissando effects (on reality fast chromatic segments) are given to the trombones (mostly to the second and third players) and occur throughout the whole scene.

Bitonality, which can also linked to exoticism, is used to great effect in this scene. The Teapot and Teacup start to sing their foxtrot melodies separately, after which they are combined orchestrally. The teacup melody is strongly pentatonic' centering on F throughout while the teapot melody (34/3/4-38/1/3) starts in A-flat minor and modulates to F via C-flat minor.

⁸⁰Similar instrumental effects are achieved in the two piano concerti. In the third movement of the G major concerto it is evident in the sliding trombones and in the Concerto for Lefthand, it is suggested in the piano part as well.

⁸¹The pentatonic mode is also evident directly following the foxtrot scene, when the child laments his misdeeds to a motive derived from the foxtrot scene.

As Henry Prunières writes in the *Revue Musicale* :

Ravel ne s'en sert pas pour brutaliser nos oreilles, mais au contraire pour nous procurer les délicates jouissances sensuelles.⁸²

It's quite amusing, don't you think?" Ravel said to Colette. But for her the effect was quite profound:

"... my throat was knotted with tears: the animals, with swift whispering sounds scarcely distinguishable as syllables, were leaning down, in reconciliation, over the Child ... I had not foreseen that a wave of orchestral sound, starred with nightingales and fireflies, would raise my modest work to such heights."⁸³

Even though the fantasy world of the child is projected in *L'Enfant* through the eyes of an adult, this adult loved childlike things, and as a result achieves a symbolic meaning. In re-living childlike feelings and experience, hidden behind a façade of innocence and naiveté, there exists an emotion so deeply felt that, it could mean subconsciously, that the composer identifies himself with the "bewitched" child and his longing to be reunited with his mother after so much disillusionment and punishment.

⁸²Quoted in de Klerk, 101.

⁸³Colette, *Earthly Paradise*, 295-296.

CHAPTER FOUR

TROIS CHANSONS MADACASSES

On June 2 1889, the fourteen year old Maurice Ravel gave his first public performance playing an excerpt from Moscheles's third piano concerto, at the Salle Erard.⁸⁴ At the same time, an important International Exhibition was held in Paris, commemorating the centenary of the commencement of the French Revolution.

Between May and November 1889, an estimated 32 million visitors flocked to this great exhibition to marvel at the inventiveness of French technology as well as to absorb a dazzling array of strange sights and sounds imported from all over the world from some 50 countries. Under the shadow of the Eiffel Tower, the ears of the struggling *ars gallica*, in grave danger of being submerged in a sea of Wagnerism,"⁸⁵ were diverted to the fresh sounds drifting in from the east, opening a new world of exotic sound.⁸⁶ For the young, impressionable French musicians, seeking to throw off the yolk of Wagnerism, the *Exposition universelle* was an ear-opening experience that served to direct serious French music into new and largely unexplored channels of musical expression.

⁸⁴This concert was given by pupils (which included Reynaldo Hahn and Alfred Cortot) of Professor Emile Decombes. (Ravel's second piano teacher)

⁸⁵Alan M. Gilmor, *Erik Satie*. Boston: Twayne Publishers. 1988, 45.

⁸⁸Parisians encountered a colourful display of exotic music and dance ranging from Scandinavian and Slavic folk styles to the art traditions of North Africa, the near East and the Orient.

The development of Claude Debussy, for example, was greatly enhanced by his fascination for the Javanese gamelan orchestras which he heard at this exhibition, while Pierre-Daniel Templier suggested that the Romanian Folk ensembles particularly intrigued Erik Satie. Templier went on to describe Satie's *Gnossienne* of 1890 as a "curious mixture of Orientalism and Gregorian mysticism."as

For the young Ravel, this exhibition triggered off a life-long passion for the exotic.^{8e} According to Orenstein, the spiritual influence of the music performed at the 1889 International Exhibition is reflected in Ravel's frequent adaptation of various scales, including the whole-tone and pentatonic scales, as is reflected for example in the overture to *Shéhérazade*, the *Tzigane* for violin, and in the *Scherzo* section of the *Concerto pour la main gauche*. Orenstein further states that Ravel's workmanship reflects the spirit of the Russian school (rather than employing, for instance, a Beethovenian architecture) in that his diatonic melodic writing develops by sequential treatment or repetition rather than by motivic development.

Satie introduces a mildly exotic element into the *Gnossiennes* through the use of whole-tone and other quasi-oriental scales, which gives rise to the pronounced use of augmented seconds and fourths. Calmar-Erik Satie.,⁴⁷

⁸⁸Pierre-Daniel Templier. *Erik Satie*. Translated. by EL. and D.S. French. Cambridge, Mass: MIT Press. 1969, 7-8 in Gillmor,⁴⁶.

⁸⁹In the *Esquisse autobiographique* Ravel speaks of "Is fascination profonde que l'Orient exerça sur moi dès mon enfance." Orenstein. *Ravel Reader*, 208.

^{BB}Orenstein. *Ravel: Man and Musician*, 131

Ravel was encouraged by Faure to explore new avenues and uncovering the world of exotic music was one of them. This exploration of the exotic was intensified by his association with members of *Les Apaches* and with the Diaghilev entourage. Equally, his trip to Moscow for the *Maison du Lied* competition and his dalliances with jazz in the sonata for violin and piano and the two piano concertos, exemplify his life long passion for the exotic.

Ravel's home in Montfort l'Amary reflects his penchant for the exotic : a Japanese garden⁹¹, many Japanese prints, an Arabic coffee table ... indeed, throughout the villa there is a curious juxtaposition of rare authenticity and flagrant pastiche, together with an aura of make-believe enchantment.' A further example of this penchant is his love of travel. Even his final illness could not dampen this one pleasure he still cherished.'

⁹¹ When the unnamed special correspondent of *De Telegraaf* visited Ravel for an interview on March 31, 1931, the correspondent describes the garden as " a Japanese vestibule. Later Ravel remarked : " Don't you think that it slightly resembles the gardens of Versailles, as well as a Japanese garden?" Orenstein. *Ravel Reader*, 472. 475.

⁹² Hélène Jourdan-Morhange, Ravel's favourite violinist, gives a charming description. Nicholls. *Ravel*, 125.

⁹³ In 1935, Ravel, accompanied by Leon Leyvitz, travelled to Spain and North Africa. During this excursion, several festivities were given in Ravel's honour and every opportunity was taken to hear Arabian and Moorish music. It was here, among all these exotic sounds that Ravel was greatly pleased to hear a young man whistling his *Bolero*. Orenstein. *Ravel Reader*, 12.

However, among his numerous encounters with exotic music, no explicit reference can be found to any experience with Malagasy music. The *Exposition universelle de 1900* was even bigger than its predecessor and featured, for example, impressive Japanese music and more dance performances. Madagascar, relatively prosperous after the "Galliéni decade" took full advantage of this opportunity to introduce itself to Europe.'

The first floor of the pavilion was dominated by a huge scale model of the island, complete with surrounding water and examples of local flora and fauna. Native villages and colonial outposts were reconstructed and exhibits featured historical and geographical documents, samples of local agriculture, industry and natural history as well as paleontology displays.

The first thing heard by visitors to the Malagasy pavilion was a Military Band that according to Judith Gautier, was "played so well as to be indistinguishable from its French counterparts" ⁹⁵ However, Julien Tiersot, in his 1902 article,

During the late 19th century, France wrested colonial power over Madagascar from England. Although initially not having a clear colonial policy as memories of the ancien regime and Napoleon were still painful, attitudes changed by 1890. The new resident-general Joseph-Simon Galliéni, determined to prove that neither the annexation nor the protectorism policies of the French government would be successful in Madagascar and he introduced his 'policy of races'. This policy was also successfully employed in the Sudan and Indochina eventually. Richard S. James. "Ravel's Chansons madécasses: Ethnic Fantasy or Borrowing?" in *Musical Quarterly*. Volume 74, 378.

⁹⁵Judith Gautier. "Les chants de Madagascarin *Les musiques bizarres a l'Exposition de 1900* Paris: Librairie Ollendorff. 1901, 3-30 in James. 382.

laments the fact that the chaos of the Exposition made serious analysis and recordings of Malagasy music virtually impossible.'

Malagassian music began a process of rapid and profound change during the 19th century as a result of increasing contact with European culture. Malagassians were uncommonly receptive to and adept at European music, thereby hastening the disappearance of traditional music of Madagascar. Available recordings of Malagasy music all date from after Ravel's time, so no record exists of the actual Malagassian sound Ravel might have heard. James states that fortunately, three independent articles appearing *in* French music periodicals during the first half of the 20th century have survived describing a detailed picture of traditional Malagasy music and its visibility in France:

1. Julien Tiersot's 'La musique a Madagascar' appeared in Le Ménestral LXVIII in 1902 which was later expanded and reprinted in *Encyclopédie de la Musique et Dictionnaire de Conservatoire* in 1922, appearing under the title: "La musique chez les nègres d' Afrique";

2. André Sichel's " La musique des Malagaches" Which appeared in the Revue Musicale VI in 1906 and were also reprinted and expanded in the *Encyclopédie* under the title " Histoire de la musique des malagaches;" ⁹⁷

Julien Tiersot. "La musique a Madagascar *in* *Le Ménestral* 168 1902, 273 if in James, 363
⁹⁷TA. Sichel. 'Histnire de la Musique des Malagaches" in *Encyclopedia de la Musique*. Vali, 3226 - 3233.

3. Marins-Ary Leblond's " Lettre sur la Musique Malagache. Le sentiment de la Musique chez les Primitifs." which appeared in the Bulletin Francais de la Societe Internationale de Musique 1908 in 1908.%

Of the three, only Tiersot actually worked with Malagasy musicians and expressed his dismay at the total lack of ethnomusicological work done by scholars residing in Madagascar. ⁹⁹

The Malagasy instruments and instrumental parts particularly enchanted early 20th century listeners. The most important and beloved Malagassian instrument is the *valiha* which is a hollow bamboo tube, surrounded by strings and plucked with both hands. The sound is weak, yet clear and harmonious, reminiscent of the lute. It is also capable of great virtuosity. ¹⁰⁰

⁹⁹James, 362.

⁹⁹James, 363. Among the musicians Tiersot worked with were Raony Lalao and Joseph Randriamparanay. The former expressed to Tiersot that traditional music, transferred orally, may not be free of European influence due to the close proximity of Europeans on the island.

¹⁰⁰The forerunner of the *valiha* was either a stick- or tube-zither with resonators that were both plucked or tapped. It was taken to Madagascar by a Malay group (the *Novas*) during the 15th century. The tube-zither of the *novas* (*valiha*) has strings tuned for the most part in 3rds. (DFA, EGB) in a manner recalling one tuning of the Japanese *yamatogoto* or *wagon* (d ADGBE), claimed by the Japanese as an entirely national instrument and said to have been derived from 6 long-bows tied side by side. Chords of 3rds and 6ths are frequently used in playing the *valiha*. Egon Wellesz ed. *New Oxford History of Music*. Vol.1, 177. Parallel 3rds, particularly in African music, is often ascribed to as being derived from the white settlers. This is not so - since ancient times certain stringed instruments were tuned in consecutive 3rds. Curt Sachs. *The rise of music in the Ancient World East and West* London: Dent.1944, 49.

The *Lokangavoatovo* or *Lokanga* is a generic name given to several related, violin-type string instruments with a calabash - in this case a half gourd that rests against the chest. The length of the two or three strings is altered by pinching them. Like the *valiha* the *Lokangavoatovo* are plucked, featuring a tonic, a 5th and a raised 4th degree and was rapidly disappearing from Malagasy culture in the early 20th century. Indigenous instruments common to Malagasy music feature a soft, wooden flute, a small and a large drum, rattles and hand - clapping.

A common Malagassian ensemble consists of *valiha*, flute and drums. When a voice was added, it was a standard dance music ensemble. Vocal components might feature soloists, small ensemble, choruses or a combination of the three vocal types accompanied by percussion instruments alone, or the standard Malagasy ensemble.

Dominated by song and dance traditional Malagasy music was which was generally soft and slow with a distinct melancholic ambience. The melodic line according to Sichel consists of two- to three-measure units, often repeated numerous times, with modest embellishment as can be observed in the following example of a Malagassian folk song:

Mus. ex. 7: 'O ravaza'

"O ravaza"

Solo



Note the typical Malagassian melodic feature of the vocalist commencing on a relatively high note with the subsequent descent during the course of the phrase to a melismaic cadence.

The instruments do not double the voices, but establish similar, yet frequent asynchronous motivic patterns. The result is a linear texture where individual parts retain, in spite of frequent homophonic passages, a limited independence and often combine to create an intricate, rhythmic interplay. Pitch relations, both horizontally and vertically, are characterized by diatonic adherence to a scale pattern roughly equivalent to the Lydian mode.

The prevalence of thirds and parallel thirds, a feature in part enforced by the tuning of the *valiha*,¹⁰² also at times creates a feeling of bitonality between the voices and instruments.¹⁰³ All these aspects are mirrored perfectly in the post 1920 *œuvres* of Ravel, namely the *Chansons madécasses*, parts of *L'Enfant* as well as the slow movement of the violin and piano sonata and in the sonata for violin and cello.

¹⁰¹This is the quintessential Malagasian musical instrument. Also see footnote 99.

¹⁰²The *New Grove Dictionary of Music and Musicians*, s.v. 'Malagasy Republic' by Norma McLeod. Julien Tiersot dismisses the suggestion that this coincidental resemblance is indicative of a Western influence. He furthermore pinpoints the major source of dissonance in Malagasy music: what Western listeners would pick up as occasional bitonality between the vocal part and the instrumentalists. He suggests that this indicates a lack of polyphonic sophistication on the part of the Malagasy. Sichel, however reports that this bitonality seemed to please the Malagasy and was thus presumably quite deliberate. James, 364

Although twenty years would elapse since the 1900 Expo and the commencement of the composing of *Chansons madécasses*, James assumes that Ravel, in the interim, could well have heard Malagasy music from the Malagassian labourers in France during World War One, or he could have encountered Malagasian musicians (mainly from the MerinalHova high plateau) living in Paris throughout his life.'

Perhaps, this time interval was no real critical issue - as Ravel stated in his lecture for the Rice Institute:

In my own work of composition I find a long period of conscious gestation, in general, necessary. During this interval, I come gradually to see, and with growing precision, the form and evolution which the subsequent work should have as a whole. I may be occupied for years without writing a single note of the work - after which, the writing goes fairly rapidly, but there is still much more time to be spent eliminating everything that might be regarded as superfluous, in order to realize completely as possible, the longed-for clarity. ^{1°4}

Debussy remarked that Ravel possessed " [L] oreille la plus fine qui ait jamais existé." It is not unlikely that, regarding Ravel's talents and creative process, he could have recalled the salient features of Malagasy music he had heard at

^{1°3}James, 362.

ifsMaunce Ravel. "Contemporary Music." In *The Rice Institute Pamphlet* April 1928, 141. The original French text of this lecture has not been found. The lecture was reprinted together with an introduction by Bohdan Polanski, *Une ConMrance de Maurice Ravel a Houston* (1928) in the *Revue de Musicologie* 30 December 1964, 208-221. Although Ravel could have delivered this lecture in French, he did have a translation with him. (The translator is unknown) The archives of the Cleveland Museum of Art contain a condensed version of this speech, in English, which was read on several occasions during this North American tour. Orenstein. *Ravel Reader*, 40 - 49.

Rollo Myers. *Modern French Music from Faure to Boulez*. New York : Praeger. 1971, 105

the turn of the century and that these sounds might have figured in one of those long periods of gestation. As James remarks:

His rereading of the Parry poems at the moment of the commission, the stylistic changes that were moving him closer to the linearity and bitonality of Malagasy music, and the compositional reassessment and nostalgia of his postwar years, then might have jogged memories of things Malagasy."¹⁰⁶

Shortly after the completion of *L'Enfant et les sortilèges*, Ravel began work on a new commission, this time from the United States. Cellist Hans Kindler, acting on behalf of the distinguished American mcenas, Elisabeth Sprague Coolidge cabled Ravel requesting a song cycle set to a text of his own choice, with accompaniment, if possible, for flute, cello and pianoforte.

Ravel's close friend and fellow student, Ricardo Viñes, introduced the young Ravel to the writings of the Creole poet Evariste-Désire Desforges, Ritter von Parry (1753-1814), so Ravel now turned to the *Chansons madécasses, traduites et françois, suivies de poésies fugitives* for possible texts.

Parry explained his intentions and points of departure in the preface to the poems, published in 1787:

The isle of Madagascar is divided into an endless number of small territories which belong to as many princes. These princes are always battling

¹⁰⁶James, 384

¹⁰⁷ Mrs. Coolidge (1864-1953) commissioned an imposing number of chamber works from composers such as Bartok, Copland, Hindemith, Prokofiev, Schoenberg and Stravinsky. In addition, she sponsored recitals of contemporary music in the USA and Europe. In a letter (dated April 6, 1931) to Ravel, she offered him \$1,200 for a string quartet to be premiered at a concert she was organising in Paris during the autumn of 1931. Unfortunately this did not materialize. Orenstein. *Ravel Reader*, 262, 310.

each other, the purpose of these wars being to take prisoners in order to sell them to the Europeans. Thus, without us, these people would be peaceful and happy. They are skillful, intelligent, kind and hospitable. Those who live on the coast justifiably distrust strangers, and in their treaties, they take all the precautions dictated by prudence, even shrewdness. The Madagascans are happy by nature. The men live in idleness and the women work. They are passionately fond of music and dance ... They possess no verse: their poetry is nothing but an elaborate prose. Their music is simple, gentle and always melancholy.'

Although Ravel in the *Esquisse autobiographique* attributed much of what he considered new and dramatic in these songs to the "subject matter of Parny's poems", these poems are regarded as not very Malagassian by both James and Orenstein. According to Orenstein, modern scholars have determined that Parny neither set foot in Madagascar, nor was he acquainted with the Malagassian language. He was in fact, born on the island of Reunion, some 400 miles to the East of Madagascar. His ancestry was partially Creole and he had spent some time in Paris (where he met Voltaire) and India, (where the *madécasses* were written between 1784 and 1785) before returning to Reunion. James states that Tiersot, in his *La musique à Madagascar* perhaps makes the most detailed case against the significant Malagassian quality in the *madécasses*, by suspecting that Parny may have known and even have been inspired by Malagasy texts, but that these poems were written in the exotic-romantic style popular in the late 18th century. 110 Orenstein also claims

¹⁰⁸Orenstein. Ravel: *Man and Musician*, 196

¹ Orenstein, 22; in James, 376.

¹¹⁵Tiersot. 289-90 in James, 376.

that the *hain-teny*, ' a popular Madagascan-type poem, served as Parny's model."²

However, Parny's texts functioned well enough in reminding Ravel of his past contact with Malagasy music when he reread the poems and went on to select the twelfth and final poem "Nahandove", the fifth poem, "Aoua!" and the eighth poem, 'Il est doux", from the collection. The interpretive lithographs printed in the Durand edition of these songs were by Luc-Albert Moreau.

Mrs. Coolidge planned the gala premiere of this cycle at the Hotel Majestic in Paris to which all the Parisian cognoscenti and critics were invited. Ravel himself played the piano, Jane Bathori sang while Hans Kindler played the cello and Louis Fleury the flute. Unfortunately, Ravel *comme toujours en retard*, only completed the middle song, " Aoua".

"Aoua" is a paeon of revolt against slavery and the tyranny of the white race. It begins with a wild cry of rebellion :

Aoua! Mèfiez-vous des Blancs, habitants du rivage . .

A genre belonging to the oral tradition of Madagascar, *haM teny* translated literally means linguistic science" or 'science of words."⁵⁸ Different from, but related to, *ohabololana* (proverb), *kabany* (public oratory) and *angano* (folk tale), the distinctive features of the *hain teny* relate to its original function as a means of resolving lawsuits. The two opponents in the dispute improvised a dialogue based on proverbial, aphoristic statements. Often under the metaphorical disguise of a love quarrel, it is dialogic and develops by means of antitheses, parallelisms, oppositions and reversals. Peter France. Ed. *The New Oxford Companion to Literature in French*. Oxford : Claredon Press. 1995, 371.
112Orenstein. *Ravel: Man and Musician*, 196.

The rhythmic ambience of this song has a menacing undercurrent, highlighted by the effect of quasi tomtoms rendered on the piano. After warning the natives against the tyranny of the whites, the song ends with the words :

ne sont plus, et nous vivons, et nous vivons Ore.!

One of the invited guests, Leon Moreau ¹¹³ took violent exception to the song and when an encore was called, stormed out of the hall (followed by a few symphasizers) while exclaiming that he could not listen to such a disgraceful anti- colonial text whilst France was fighting Abdel-Krim in Morocco! (He obviously did not realize that Parry's texts were pre French Revolution.) ¹

Throughout all this furore, Ravel sat quietly at the piano, realizing perhaps, judging from the tumultuous applause after the encore, that this event would only increase his popularity and ascertain the success of the *Chansons madécasses*.

The other two songs were not completed until the next year. In a letter dated 19 December 1925 to Mrs. Coolidge, Ravel apologized for the delay in completing the cycle, citing the correction of the orchestral proofs and the directing of

¹¹³ According to Orenstein, " a minor composer." Rave!: *Man and Musician*, 91.

¹¹⁴ At this point in time, France was having problems in one of her colonies (Morocco) and declared war against the Moroccans.

rehearsals of *L'Enfant et les Sortilèges* has pushed all other work asides

The first performance of the complete *Chansons madécasses* took place at the American Academy in Rome, on Saturday afternoon, May 8, 1926. The ensemble remained the same as at the Hotel Majestic with the exception of Alfredo Casella replacing Ravel at the keyboard. The cycle was repeated several days later at the Egmont Palace, Brussels. The Parisian debut followed on June 13 at the Salle Erard with the flautist, M. Baudoin replacing Louis Fleury (1878 - 1926) who died just before this recital.

In his *Esquisse autobiographique* Ravel has the following to say about the *Chansons madécasses* :

I believe the Chansons madecasses introduce a new element, dramatic - indeed erotic, resulting from the subject matter of Parry's poems. The songs form a sort of quartet in which the voice plays the role of principal instrument ; simplicity is all important.¹⁶

Ravel continued his remarks with ". . . the independence of the voices is more obvious in the sonata" (for violin and piano 1923-27) However, he explained the texture of the sonata as being derived from the essential incompatibility of the instruments, but in the *Chansons madécasses* there can be no such rationale. The cycle marks an extreme tendency towards a more linear texture equalled only, according to James, in the sonata for violin and cello. (1920-22) Henry Prunières, in his review of the cycle highlights this trend :

¹¹⁵Orenstein. Rave/ Reader, 267.
¹¹⁶Roland-Manuel, *Ravel*, 96.

In recent years, Ravel's art has become more linear, thinner in texture, more contrapuntal. He condenses his thought in form of increasingly rigorous simplicity.¹¹⁷

Another distinctive issue of the text is that, in addition to its linear qualities, it can also be described as a melody accompanied by an independent ostinato:

Mus. ex. 8, "Nahandove" mm 55 - 58

The musical score for 'Nahandove' mm 55-58 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal melody is characterized by long, flowing lines with many ties, indicating a slow, sustained melody. The piano accompaniment features a prominent, rhythmic ostinato pattern in the right hand, consisting of eighth notes, while the left hand provides a more harmonic support. The lyrics are written below the vocal staff.

le i - ne — s'af - fai - blit, — — — — — tes yeux hu - mi - des — — — se re - fer - ment, ta

¹¹⁷ Orenstein. *Ravel*, 92. These post war features can at least be attributed partly to his coming to terms with the ideals of *Les Six*, Arnold Schoenberg, and with the more restrained neo-classicism so popular in France during the 1920's.

James describes this phenomenon as being closer to the texture of Malagasy music than to the textures one expects from Ravel : a striking similarity if not evidence of actual awareness of Malagassian music on Ravel's part 118

Orenstein writes about the *Chanson madécasses* stating that the linear orientation of the cycle is coupled with the element of primitivism which is observant in the local colours of the poems as well as the extensive use of repetitions in the accompaniments. These brief suspensions of tonality and the instrumental treatment of the voice suggests a peripheral imprint of *Pierrot Lunaire*. In an interview with Henry Prunières for *La Revue musicale*, Ravel told him

One should never be afraid to imitate. I myself turned to the school of Schoenberg in order to write my *Trois Poèmes de Stéphane Mallarmé* and above all, the *Chansons madécasses* in which like *Pierrot Lunaire*, there is a very strict contrapuntal underpinning. If my music doesn't completely sound like Schoenberg's, it's because I am less afraid of the element of charm, which he avoids to the point of asceticism and martyrdom 119

Earlier, during his interview for the Rice Institute Ravel claimed :

I am quite conscious of the fact that my *Chansons madécasses* are in no way Schoenbergian, but I do not know whether I ever should have been able to write them had Schoenberg never written. 129

Jean-Michel Nectoux claims in his sleeve-notes accompanying the recording of Ravel Melodies, that although the *Trois Poèmes de Mallarmé* is a high point of

¹¹⁸ James, 370.

¹¹⁹ Dated March 1931, 12: 193 -94. In Orenstein. *Ravel Reader*, 471.

¹²⁹ Quoted in Orenstein. *Ravel Reader*, 47.

Ravel's work, the *Chansons madécasses* have an even rarer sparkle. " With this piece", he continues, " the composer transcends the almost inevitable limits imposed by the own, natural refinement, irony and taste and reaches modernity; so that it is not surprising to read in a late interview that these songs were his favourites.¹²¹ Nectoux further describes the cycle by stating that the *Chansons madécasses* were written in an extremely concise style dominated by counterpoint." ¹

Orenstein, on the other hand, concludes that Ravel believed that this cycle was one of his most important works : it achieved a maximum of expression while utilizing a marked economy of means. ¹²³ This perceptive judgement has withstood the test of time as today the *Chansons madécasses* may appear to many as to be at the summit of Ravel's vocal art.

The musical structure of this cycle is directly based on paragraph divisions of the prose-poems, with only a slight break at the beginning of the last paragraph of "Nahandove" and the very felicitous addition in the second song of the famous cry: "Aoua!" . These songs are unified to some extent by the use of common material in "Nahandove" and "Il est doux" whose voluptuousness is not unrelated and a number of novel timbres that are elicited from the instruments.

¹²¹Ravel confessed this to Pierre Leroi during an interview which was published under the title "Some confessions of the Great Composer Maurice Ravel" in *Excelsior* dated October 30, 1931. Quoted in Orenstein. *Ravel Reader*, 486.

¹²²Nectoux, 5

¹²³Orenstein. *Ravel*., 197.

The individual timbres of the various instruments in this song cycle are brilliantly exploited by Ravel, in the process further delineating both their individuality and the linear nature of the cycle. His unusual treatment of these instruments may suggest Malagasy influences: The high tessitura of the cello, coupled with the interesting use of *pizzicato*, harmonics and muting suggests that Ravel wanted to strip the instrument at times of its traditional Western sound. The *pizzicato* effect in particular caused period critics to evoke the *calabash*, a feature of the *lokangavoatovo* and the African tambourin or even drum. The following *pizzicato* harmonics may suggest either the *valiha* or *lokangavoatavo*:

Mus. ex. 9 "Il est doux" mm 30 - 35

Tempo 1^o
OTTAVINO

pp

plaz.

Tempo 1^o

Tempo 1^o

Que vos pas soient lents, — qu'ils i .

3

al segno *

33

mi - tent les at.ti.tu.des du plai.sir et l'a.ban.don de la vo.lup.té.

In "Il est doux" the cello simulates the soft Malagasy flute either through the use of natural or artificial harmonics:

Mus. ex. 10 "Il est doux" mm. 6-9

6

17

Il est doux de se coucher durant la chaleur sous un

Mus. ex. 11 "Il est doux" mm 26 - 29

senza Sordina

Rit. -

Rit. -

Rit. -

à me; la dan - se est pour moi ——— presqu'aussi dou - ce qu'un bai - ser. ———

To the uninitiated listener, the cello *con sordini* may sound like an orchestral flute in its lower register

Mus. Ex. 12: "Il est doux" mm 20-25

20

VIOLONCELLO

Sordina

p

tez la chanson de la jeune fille, lorsque ses doigts tressent la natte, ou lorsqu'elle s'assise au près du

2

Andante

p (*x*)

Andante

riz, elle chasse les oiseaux. - vi-des. Le chant plaît à mon

Andante $\text{♩} = 66$

The flute part itself features a *quasi tromba* effect in "Aoua!" (Ex 13) though it has no particular counterpart in Malagasy music. James feels that, in the context of this portion of the *Chansons madécasses* – essentially a war song – this handling of the flute can remind one of the Malagasy fascination with European military brass music¹²⁴. The periodic *ottavino* interludes draw a closer parallel to Malagasy music simply by virtue of the greater timbral similarity between the piccolo and the Malagasy flute. Although Ravel does not indicate this, if the flautist play from measure 6 *senza vibrato* (Ex.14) the flute can simulate a Malagasy flute highlighting the tension and adding a local exotic colour during the narrative section of the poem

Mus. ex. 13 "Aoua!" mm 37 – 46 [to 56]

The musical score for "Aoua!" (Mus. ex. 13) is presented in three systems. The first system shows the flute part with a "quasi tromba" effect, marked "Allegro feroce" and "Quasi tromba". The second system shows the piano accompaniment and the vocal line with the lyrics "Mè. i. ez-vous des blancs!". The third system shows the piano accompaniment and the vocal line with the lyrics "Nous a - vons vu de nouveaux ty - rans, plus forts et plus nom - breux, — plan -". The tempo is marked "Allegro feroce" and the time signature is 3/4. The key signature is one sharp (F#).

¹²⁴James, 375

Mus. ex. 14 "Aoua!" mm 6 - 8 [to m 17]

The musical score for Mus. ex. 14 "Aoua!" mm 6-8 [to m 17] is presented in four staves. The top two staves are for a string quartet, with the second staff marked "Sordina. arco" and "pp". The bottom two staves are for piano, with the left hand playing a complex, arpeggiated pattern and the right hand playing a more melodic line. The lyrics "sans duri. va. - ge." are written below the piano staves. A first ending bracket labeled "I" spans measures 8 to 17.

The pianistic writing is not remotely virtuosic in the manner of, for example *Gaspard de la nuit* or even in the accompaniments to the Mallarmé poems, but is used instead for creating special effects. It simulates bells ("Il est doux", mm 7, 8), it establishes a beat, much in the manner of a percussion instrument (See Mus. ex. 8 p. 57), providing a single note ostinato line (See Mus. ex. 15 p. 66) or highlighting the sub-text by either slow moving harmonies ("Aoua" mm 6-34) and by creating a quasi-pedalpoint effect (which sounds gong-like) of major-7th intervals.¹²⁵ ("Aoua" mm 6-18; / "Il est doux" mm 16-19)

¹²⁵This feature is also employed in the piano concerti.

Two aspects of exotic music, a limited vocal range and an ostinato accompaniment are very easy to determine in the *Chansons madécasses*. Parts of the vocal line in the cycle can suggest native chanting and there is also an undulating, line in the piccolo representing the *vallha* , while the cello imitates clapping in its artificial *pizzicato* harmonics and the piano imitates finger drumming. (See Mus. ex.15.)

The repetition of small units, so typical of Malagasy music is also easy to find in this cycle, while *ostinati*, so fashionable in early 20th century music, together with pedal points and insistent pitch iteration is a *sine qua non* of Ravel's own style.

Ostinati in *Chansons madécasses* play an important role :

Mus. ex. 15: "Il est doux" mm 30 - 35

Tempo 1°
OTTAVINO

pizz. *pp*

Tempo 1°

Tempo 1°

Que vos pas soient lents, — qu'ils i .

[3]

Ad. al segno *

- mi - tent les at - ti - tu - des du plai - sir et l'a - ban - don de la vo - lup - té.

The entire texture comprises slightly modified repetitions of brief musical ideas in which the four parts move independently of each other. The independence of the *ostinati* are characteristic of Malagasy music, and are rarely found to the same extent in Ravel's other works. The development of the B-flat ostinato in the opening measures of "Le Gibet" from *Gaspard de la nuit* (1906) is a case in point.

Two harmonic features also reinforce the link to Malagasy music : the use of the raised fourth scale degree as the Lydian mode and bitonality. The raised fourth permeates the cycle both melodically and harmonically, for example in "Nahandove" :

Mus. ex. 16 mm 29 - 32 (the juxtaposition of c and f-sharp)

The musical score for "Nahandove" from *Gaspard de la nuit* (measures 29-32) is presented in four staves. The top two staves represent the vocal line, and the bottom two represent the piano accompaniment. The vocal line includes the lyrics "Nahan.do... ve, la bel.le Nahan.do... ve!". The piano accompaniment features a complex texture of repeated eighth and sixteenth notes, with a prominent B-flat ostinato in the right hand and a more active line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4.

Mus. Ex. 17 mm 77 - 84 [A/D-sharp]

77

Rall. - - - a Tempo (Andante)

Rall. - - - a Tempo (Andante)

languirai jusqu'au soir; tu reviendras ce soir, Nahando - - ve, ô bel - le Nahando -
a Tempo (Andante)

Rall. - - -

Ottavino

pp

- ve!

The musical score consists of three systems. The first system shows the vocal lines and piano accompaniment. The tempo markings 'Rall.' and 'a Tempo (Andante)' are used. The lyrics are 'languirai jusqu'au soir; tu reviendras ce soir, Nahando - - ve, ô bel - le Nahando -'. The second system continues the vocal lines and piano accompaniment. The tempo marking 'a Tempo (Andante)' is used. The lyrics are '- ve!'. The third system shows the piano part alone, marked 'Ottavino' and 'pp' (pianissimo). The tempo marking 'Rall.' is used. The lyrics are '- ve!'. The score ends with a double bar line and a fermata.

and the harmonic and melodic juxtapositions of A-sharp/ E :

Mus. ex. 18: mm 49-55 [to 62]

6 49

Accele -

-on de vo.lup.té, Nahan - do - ve, ô bel - le Nahan - do - ve?

Accele -

Accele -

- rando -

FLAUTO

- rando -

p

- rando -

p

Le plai.sir pas.se comme un é . clair; ta douce ha .

138

4

Bitonality abounds in "Aouarl" as well as most of "Il est doux":

Another link with Malagasy music is the rhythmic subtleties found in this cycle.

Only the instrumental parts suggest any uncharacteristic rhythmic use. The novelty lies not in the use of syncopations, but in the intricate interplay between repetition patterns as well as in the way these patterns ignore the bar-lines

Mus.ex. 19: "Nahandove" mm 46 - 48 [to 51]

OTTAVINO

46

p

mf

- trent jusqu'à l'a - me; tes ca - resses brûlent tous mes sens: ar - rê - te, ou je vais mourir. Meurt -

126

Refer to measures 6 to 29 in Appendix B. The vocal pan and the R.N. piano suggest D-sharp natural minor with the Lydian 4th colouring it, while playing G with its Lydian of C-sharp and occasional D-sharp used to add harmonic piquancy.

Ravel's preoccupation with the expressive and declamatory imperatives of the texts results in a rhythmically fluid line, quite comfortable for a mezzo soprano, spinto soprano, spinto tenor or a *baryton Martin*.¹²⁷ *Quasi recitativo* passages occur mainly in "Aoua" highlighting the grinding hatred of the natives, while the final sentence of the cycle, *Allez, et préparez le repas*, is a gentle, unaccompanied order to prepare the evening meal - almost as if all that went before was a dream while the poet lazed under a tree waiting for his beloved. Jean-Michel Nectoux states that "only certain passages of *Le GniIon* or *Le Martin-pêcheur* foreshadow the deep emotion and poetic intensity that are achieved in the final section of the triptych : *le vent du soir se /eve*."¹²⁸

When regarding all the above, it could be quite easy to believe, if impossible to prove, that Ravel was consciously or unconsciously drawing on some personal knowledge of traditional Malagasy music. The importance of these features in Ravel's general stylistic profile quite easily explains the appeal of Malagasy music and the relative ease and panache with which Ravel incorporated these references in the *Chansons madécasses*.

¹²⁷Although this cycle was first performed by a mezzo soprano, the texts suggest that it should be sung by a male voice. In a letter to Arbie Orenstein on September 3, 1965, Martial Singher, one of Ravel's favourite singers, actually claimed to have sung the *Chansons madécasses* as well as 'Asia' from *Shehérézade*. Ravel was delighted with this concept stating that he had a male voice in mind while composing this cycle, but that woman singers, generally with a more solid musical background, were attracted to these songs. Sadly, Ravel died before he could hear Singher perform these songs. Orenstein. *Ravel Reader*, 507.

¹²⁸EMI Sleeve notes.

CONCLUDING REMARKS

Since this dissertation is not a full-grown thesis, the first two chapters does not include the same indepth research as the last two chapters. However, they serve as a background and must be seen in that light. A chapter was devoted to the creative process of Maurice Ravel, drawing data mainly from his extensive correspondence and public lectures, but was excluded in the final planning since it was considered unnecessary for the required scope of this dissertation.

Likewise, a detailed harmonic analysis of chapter four was also considered superfluous. However, despite these exclusions, the reader is presented with a clear, logical account of how orientalism were implemented in the chosen works of Maurice Ravel.

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APPENDIX A

L'ENFANT ET LES SORTILEGES

ACT ONE SCENE FIVE

28 Allegro non troppo. $\text{♩} = 120$

C. con
1^{re} Trb.
Gr. C.
Ou entend deux voix assillardes
au feu du sol. LA THÉIÈRE (Wedgwood noir) LA TASSE (chinoise)
How's your mug? Rot - tent

Cl. B.
C. con
1^{re} et 2^e Trb.
3^e Trb.
Tuba
Gr. C.
LA THÉIÈRE LA TASSE
...better had... come on!

Cl. B.
C. con
1^{re} et 2^e Trb.
3^e Trb.
Tuba
Gr. C.
LA THÉIÈRE
Black, and costard, Black and

Gr. C. p.
Cor A.
Clar. en Sib
Cl. B.
Gr. C.
C. con
Cora en Fa
Tromp. en Do
1^{er} et 2^e Trb.
Timp.
Tamb.
Fouet
Cymb.
Gr. C.
Xyl.
1^{re} Trb.
Piano
chlo, Black, black, black, jol. ly fel. low, jol. ly fellow, black, I punch, Sir, ...

30

gds fl.

Hautb.

1st Cl.

Clar.

Cl. B.

Bass

C. Bass

Corn

Tromp.

1st & 2nd Trb.

Org.

Gr. C.

Xyl.

1st Trb.

Piano

246 247 248 249

I punch your nose, I punch, I knock out you, stu. pid

senza Sord.

Clar.

Cl. B.

Bass

C. Bass

Corn

Tromp.

1st & 2nd Trb.

3rd Trb.

Timb.

Tamb.

Fagot

Cymb.

Gr. C.

In Tr.

Piano

250 251 252 253

Fa-ben-Mi

chose! Black, black, and thick, and vral beau gosse, and vral beau gosse. I boxe — you, — I boxe —

38

Clar. Cl.B. Bass C.Bass Contr. Trump. 1st at 2nd Trb. 3rd Trb. Tuba. Tamb. Cymb. Dr. C. Chiesa

LA TASSE
you! marm'lad' you.

1st Tr. Piano

4 Viola 4 Alto 4 Violoncello C.B.

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Chiesa 1st Tr. Piano 4 Viola 4 Alto 4 Violoncello C.B.

Keng - ga - fou, - pran - pa, (a - oh -

simile

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Musical Score for "The Song of the Lark"

Instrumentation: Voice Soloist, Oboe (Ob.), Bassoon (Fag.), Harp (Harp), Cello (Cello), Saxophone (Sax.), Flute (Fl.), Piano (Piano), Violoncello (Vcllo), Double Bass (D.B.).

Lyrics (Russian): Сквозь туман и росу / Слышу я твой голос.

Score Details: The score is written for a full orchestra and a voice soloist. It includes parts for Oboe, Bassoon, Harp, Cello, Saxophone, Flute, Piano, Violoncello, and Double Bass. The lyrics are in Russian: "Сквозь туман и росу / Слышу я твой голос." The score features complex musical notation with many accidentals and dynamic markings.

Soprano Soloist

p espressivo

Soprano Chorus

p espressivo

Alto Chorus

Tenor Chorus

Bass Chorus

Piano

mf

ra, Hail — Ca - oh - ra, Ca - oh - ra, tou.

4 voices

mf

4 Altos

mf

4 Voices

mf

C.B.

270

Clar.

Cl. B.

Bass

C. Ron.

Cora

Tromb.

Tuba

Cilesta

Ia T.

Piano

A voce

A. Jillo

Violon

C. M.

Solo

ritrattando

molto repressato

chi - no - è.

- jour l'air

8.

33

Oboe Fl.

Piccolo Fl.

Flute

Piccolo Cl.

Clarinet

Clarinet B.

Bass

Contrabass

Cello 1

Cello 2

Double Bass

Trombone 1

Trombone 2

Trombone 3

Trumpet 1

Trumpet 2

Trumpet 3

Tuba

Timpani

Snare Drum

Bass Drum

Cymbal

Choir

200

Oboe Fl.
 Piccolo
 Bassoon
 Flute
 Clarinet
 Clarinet Bass
 Bass
 Oboe
 Cor Anglais
 Trombone
 Trumpet
 Tuba
 Snare Drum
 Cymbal
 Xyl.
 C.B.

32
 33
 34

Clarinet
 Bass
 C. Bass
 Cor Anglais
 Trombone
 Tuba
 Timpani
 Snare Drum
 Cymbal
 Xyl.
 C.B.

35
 36
 37

32

Clar. B. Bass C. Bass Cello Tromp. Tramb. Tuba Tenor Cymb. Or. C. Harpe Piano Violoncello Double Bass C. B.

LA TASSE

Hel — Ga - oh - ra

33

Clar. B. Bass C. Bass Cello Tromp. Tramb. Tuba Tenor Cymb. Or. C. Harpe Piano Violoncello Double Bass C. B.

LA THIERRE

Hel — Ga - oh - ra tou - - jours l'air

34

35

APPENDIX B

TROIS CHANSONS MADECASSES

University of Cape Town



Chansons madécasses

Traduites en Français
par
Evariste Parry

Mises en Musique
par
Maurice Ravel

1 Andante quasi allegretto

FLAUTO

Sordina

VIOLONCELLO

p espressivo

CANTO

Andante quasi allegretto

Nahan.do . . . ve, ó bel . le Nahan . do . . . vell'oiseau noc .

PIANO

Andante quasi allegretto $\text{♩} = 100$

4

tûrne a commencé ses cris, la pleine lu ne brille sur ma tête, et la rosée naissante humecte mes che.

7

veux. Voi ci l'heu re: qui peut t'ar ré.

10

ter, Nahan do ve, ô bel le Nahan do ve? Le lit de feuil les est pré pa.

13

ré; je l'ai par se mé de fleurs et d'herbes o do ri fé ran tes, il est di gne de tes char mes, Nahan.

16

do ve, ô bel le Nahan do vel

19

Più animato

Più animato

El. le vient. J'ai

1 *Più animato* $\text{♩} = 138$

pp

22

re.connu la res.pi.ra.ti.on pré.ci.pi - tée que donne u.ne mar - che ra - pi - de; J'entends le froisse.

25

FLAUTO

p subito

ment de la pa - gne qui l'enve - lop - pe: c'est el. . . le, c'est el. . . le, c'est el. . . le, c'est

p subito

4 29

Nahan-do- ve, la bel.le Nahan-do- ve!

33

Ritardando - - - - - Tempo 1°

Ritardando - - - - - Tempo 1°

mf

ô reprends ha-lei-ne, ma jeune a-mi-e; re-po-se-toi sur mes genoux...

Ritardando - - - - - 2 Tempo 1°

poco dim.

mf

36

Que ton regard est enchan-teur, que le mouvement de ton sein est vif et dé.li.cieux

440

Rit. - Più lento

Rit. - Più lento

sous la main qui le pres. - sel. Tu souris, Nahando.

Più lento $\text{♩} = 80$

Rit. -

pp

443

Tempo 1^o

p

espressivo

Tempo 1^o

mf

ve, ô belle Nahando. ve! Tes baisers péné.

Tempo 1^o

p

3

446

OTTAVINO

p

p

trent jusqu'à l'a me; tes caresses brûlent tous mes sens: ar-ré-te, ou je vais mourir. Meurt-

mf

6 49

Accele.

Accele.

Accele.

on de vo.lup.té, Nahau - do - ve, ô bel - le Nahau - do - ve?

52

FLAUTO

ando -

ando -

ando -

ando -

Le plai.sir pas.se comme un é . clair; ta douce ha .

♩ = 138

56

lei - ne - s'af . fai . blit, tes yeux hu . mi - des - se re . fer . ment, ta

60

tête se pen - che molle-ment, et les trans - ports s'étei -

64

gnent dans la lan - gueur Ja.mais

calando

calando

calando

68

tu ne fus si bel - le, Nahan.do - ve, ô bel.le Nahan - do - ve!

espressivo

81 72

Andante

p

Andante

Tu pars, et je vais languir dans les regrets et les desirs; je

5 Andante $\text{♩} = 72$

77

Rall. - - - a Tempo (Andante)

Rall. - - - a Tempo (Andante)

languirai jusqu'au soir; tu reviendras ce soir, Nahando. ve, ô bel. le Nahando.

a Tempo (Andante)

Rall. - - -

ma

81

Ottavino

pp

vel



Chansons macécaes

Traduites en Français
par
Evariste Parny

Mises en Musique
par
Maurice Ravel

4 Andante

FLAUTO *ff*

VIOLONCELLO *ff* pizz.

CANTO *ff* Andante

Aoual. Aoual. Méfiez-vous des blancs, habi.

Andante $\text{♩} = 60$

PIANO *ff*

8b. 8. 8.

10
4

6

Sordina arco

pp

pp

8

1

pp

tan s du ri. va. - ge.

8

p

Du tems de nos pères, des blancs descen. di. rent dans cette i. le; on leur dit: Voi. là des

12

ter. res; que vos fem. mes les cul. ti. vent. Soy. ez jus. tes, soy. ez bons, et de. ve. nez nos frè.

16

.res. Les blancs pro-mirent, et ce pendant ils fai-

20

senza Sordina

poco crescendo

.saient des retranchemens. Un fort me-na-çant s'é-le.va; le tonner-re fut renfermé

24

crescendo e accelerando poco a poco

dans des bouches d'alrain; leurs pré-tres vou-lu-rent nous don-ner un Dieu

27

— que nous ne connaissons pas; — ils par.lè . rent en . fin d'o.bé.is.san.ce et d'escla.

30

FLAUTO

cresc.

sempre cresc.

va . ge: plu.tôt la mort! Le car . na . ge fut long et ter .

♩ = 76

sempre cresc.

8 8 8

32

. ri . ble; mais, mal.gré la foudre qu'ils vo.mis . saient, et qui é . cra.sait des armées en .

8 8 8

...tières, ils furent tous exterminés. Aoua! Aoua!

ff *pizz.* *ff*

8... 8... 8... 8...

37 *Allegro feroce* *Quasi tromba*

Allegro feroce *ff*

Mé-liez-vous des blancs!

4 *Allegro feroce* $\text{♩} = 168$

f *tra*

42

Nous a - vons vu de nouveaux ty - rans, plus forts et plus nom - breux, — plan .

47

ter leur pa.vil . lon sur le ri . va . ge: le

51

ciel a combat . tu pour nous; il a fait tom . ber sur eux

55

les pluies, les tem . pêtes et les vents em . poisonnés.

59

Molto ritenuto - - - - -

Ils ne sont plus, et nous vi - vons, et nous vi - vons li - bres.

Molto ritenuto - - - - -

63

Adagio *pp*

Aoua! Aoua! Méfi.ez-vous des blancs, habitants du ri -

Adagio *pp*

67

Sord. *p espressivo*

Sordina arco *p*

va - ge.

ppp



Chansons macésses

Traduites en Français
par
Evariste Parry

Mises en Musique
par
Maurice Ravel

I

FLAUTO *Lento*
p *sui sol*

VIOLONCELLO

CANTO *Lento*

PIANO *Lento* ♩ = 50

6

17

Il est doux de se coucher durant la chaleur sous un

10

ar. bre touf. fu, — et d'at. ten. dre que le vent du soir a mè. ne la fraîcheur.

13

Fem. mes, approchez. Tandis que je me repose ici sous un

18

17

ar-bre touf-fu, oc-cupez mon o-reil-le par vos ac-cens pro-longés; ré-pé.

20

VIOLONCELLO

Sordina

tez la chanson de la jeune fil-le, lorsque ses doigts tressent la natte, ou lorsqu'assise au près du

22

Andante

Andante

riz, el-le chasse les oiseaux a-vi-des. Le chant plaît à mon

senza Sordina Rit. -

à me; la dan. se est pour moi — presqu'aussi dou. ce qu'un bai. ser. —

Rit. -

Rit. -

Tempo 1° OTTAVINO

pizz. pp

Tempo 1°

Tempo 1°

Que vos pas soient lents, — qu'ils i -

3

Al al segno *

mi - tent les at. ti. tu. des du plai. sir et l'a. ban. don de la vo. lup. té.

36

arco

p

40

Andante quasi allegretto

Le vent du soir se lève; la lune commence à briller au tra-

Andante quasi allegretto ♩ = 76

45

vers des arbres de la montagne. Allez, et préparez le repas.

17 Nov 1972